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# The sweet and the sour

By Mark Elvin

K. C. CHIANG (Editor):  
Food in Chinese Culture  
Anthropological and Historical  
Perspectives  
429pp. Yale University Press. £14.40.

The Chinese are omnivorous, or must be, I remember standing in the market at Foshan one hot summer afternoon twelve years ago, watching dusty orange-coloured carts blink in their straw baskets, and snakes as thick as my upper arm that lay coiled in plaited panniers, still very much alive. Both were destined for Chinese stomachs. I was told the snakes were poisonous. But it was apparently the practice of the cooks to open the panniers, seize them behind the head, and drop them tail first into a cauldron of boiling water. The taste was said to be somewhere between that of chicken and eel. Good solid protein, no doubt, but there have been few occasions when I have felt so uncomfortable European and culture-bound. They did not tell me how the cuts were cooked—which was perhaps a kindness in the circumstances.

Since people have sometimes starved because of an unwillingness to eat an unfamiliar but available food, there are practical reasons for studying the varying cultural attitudes taken towards what may or may not be eaten. There is also an academic fascination. Food is not only nutrition, commercial commodity, and medicine; it is important both as symbol and substance in ritual, in magic, and in social relations besides being a vehicle of art, its production, processing, preparation, sale, and serving play an important part in the technology, economy, demography and mores of a people. Chang Kwang-chih and his collaborators are therefore to be congratulated for their attempt to explore the place of food in the world's most food-conscious culture, that of China.

There are several ways of illustrating the Chinese obsession with ingestion. The terminology for the hundreds of plant-based and animal-based dishes, and the terms used for methods of preservation and preparation all but defeat the resources of the English language, and reduce translation to transliteration. Medieval Chinese medicine developed an elaborate theory of diagnosis and prescription based not just upon humours and elements, but to a great extent upon flavours.

And it has been argued by Nood-horn that it was the Chinese who invented the pseudo-science of macrobiotics, the pursuit of physical immortality through the consumption of magical diets including very often such poisonous substances as cinnamon and arsenic. Connoisseurs who went to lengths sometimes macabre, sometimes absurdly over-refined, Gernet has pointed to the existence of a restaurant specialising in the consumption of human flesh in the Sung capital at Hangchow. At the other extreme, lovers of ton and boiled rice disputed over the differences in taste imparted by dew shaken from different blossoms, when used for infusing or cooking.

One such precious gentleman even regarded dew from garden roses as too strong. The legendary Sybarite who had a bathhouse sloped, and a hyacinth bed because one of the roses petals in his bed folded in two seems coarse by comparison.

Professor Chiang's approach as an editor is chronological. Five of his contributors have been asked to describe foodstuffs and eating practices during one of the major dynasties, and there are concluding chapters on north and south China in the present century. Early as a result of this structure, there is little sustained argument but a profusion of incidental information, some of it astonishingly tedious in the absence of an interpretative framework. None the less it is possible for the persevering reader to extract a number of themes of interest.

One of the first points to strike one is how many common Chinese food plants have been imported from outside. From central and southern Asia, from the Mediterranean, and from the Near East. A list of the more important, in

approximate order of introduction, would have to include alfalfa, pomegranates, sesame, common onions, cucumber seeds, garden peas, coriander, cucumbers, garlic, table grapes, eggplants, many nuts including the walnut, figs, sugar beets, spinach, kohlrabi, chili peppers, maize, sweet potatoes, peanuts, white potatoes, tomatoes, and carrots. Skilled gardeners in the emperor's employ performed a valuable function both in learning how to grow foreign plants (such as grapes) under Chinese conditions, and in experimenting with new varieties. The West of course has profited in its turn from Chinese exports such as the Seville orange from which marmalade is made. Vegetables and fruits, at least, cross national boundaries with little difficulty.

A second theme is the changing pattern of Chinese consumption over time. The long-term decline in hunting and stock-keeping, as Chinese farmers occupied more and more of the available land-surface, led to a decrease in the amount of wild game and meat in the Chinese diet. Here the break, in so far as there was any sharp change, occurred somewhere around 1000 B.C. Millet, the staple of pre-imperial north China, lost ground steadily to wheat in the course of the first millennium B.C. Tea, though long drunk in Szechuan, only became widely used around the eighth century, about the same time that distilled spirits appeared. Fruit seems to have reached its high point during the Sung dynasty (960-1279), and to have occupied a declining share of the Chinese diet thereafter.

As Professor Freeman points out, it was also under the Sung that China first developed a "cuisine in the proper sense of the word. Han dynasty cooks had concentrated on meat, grain, and vegetable stews, and had invented noodles from the fine wheat-flour made available by new milling techniques. The glory of Tang dinner tables had been cakes, pasta, and dumplings. But with the rise of a substantial class of well-to-do diners in the expanding cities of the Sung, and the appearance of a multitude of restaurants, it became possible to create a self-conscious art of cooking. This was the outcome of the juxtaposition of varying regional styles in an urban context, and of the availability of a variety of raw materials from widely separated areas; the consequence of the Tang and Sung advances in transport. At the same time, perhaps in reaction, there also appeared a certain amount of food-faddism and a cult among some of "natural" foods.

Professor Schafer adduces evidence that most Tang Chinese had eaten their fish and vegetables uncooked, and preferred bland and simple flavours. He suggests that the stimulus for the subsequent rise of Chinese haute cuisine may therefore have come from Buddhist notions of south Asia. Certainly the technique of sugar-

refining travelled to China from eastern India during this period, which indicates that the pathways of influence were well established. It was also during the Sung that the commercial mass-production of prepared comestibles appeared. Thus the history of China's food fits into the well-known pattern of her economic and social development, and confirms the impression that the Chinese have often been at their most splendidly inventive when open and receptive to outside ideas and practices.

From at least the third century B.C. the Chinese put into the field armies that were enormous by the standards of Western antiquity and the Middle Ages, frequently consisting of several hundreds of thousands of men. One of their logistic secrets seems to have been dried grain food, light enough for a considerable quantity to be easily carried on campaign.

One could have wished that the other contributors had followed Professor Yi's lead, in the chapter on the Han, and chased this subject down the centuries. Among other, lesser inventions with a culinary connection we may mention the meat fan of Han times, designed to keep joints cool; coke, created in Tang times because food cooked over unrefined coal had a nasty taste; semi-liquid soups, and stir-frying; eggs; ice-houses and ships for refrigerated transport; and greenhouses for forcing plants out of season.

One aspect that perhaps deserved more exploration is the relation of Chinese cooking to health, though Yi is touched upon by E. and M. Anderson in the concluding chapter. When, for example, did the Chinese custom of drinking only hot boiled water develop? How far can the modern Chinese habit of avoiding almost all raw foods be explained? Is the fear of food poisoning, the threat of infection by micro-organisms (not that the cooking is usually enough to kill all of them)? Can we regard the fanatical Chinese insistence on the absolute freshness of vegetables and meat (which puts our own slovenly standards to shame) as an arena where gastronomy and the requirements of health have historically reinforced each other?

There seem to have been no absolute, socially enforced taboos. Devout Buddhists and some chaste widowed wives abstained from meat and strong-tasting vegetables like onions. Chinese hypochondriacs and a mass of ill-understood empirical experience gave rise to a vast number of rules of avoidance, a few of them sound, the majority fanciful. The Ch'ing Ming published a book called *Essential Knowledge for Eating and Drinking* in 1368 and although he lived to the age of 106, his longevity is not an adequate recommendation for many of his dicta: eating leeks in May makes you dizzy, consuming too much spinach causes weakness of the feet, while taking spinach with salt

brings on cholera, drinking sheep's milk with preserved fish leads to intestinal blockage, and so forth. It is hard to agree with Professor Marsden's view that such cautions indicate "that there was much commonsense knowledge in society about such qualities of foods". They seem rather to have some sort of psychological kinship with the late-traditional Chinese obsession with detailed rules, both moral and magical, for regulating daily life. These are well described in Eberhard's book on guilt and sin in China: the lucky and unlucky days and hours for sex, for example; the proper north-south alignment for intercourse; the heinous offence of doing it on your parents' bed, and the like. The information proliferated in popular handbooks, but it would have led to anorexia to have tried to comply with it all.

Regarding the place of food offered in religious sacrifices, the Andersons have some interesting anthropological observations to offer: Chinese folk religion postulates a similarity between the invisible and visible sectors of the world. There is also a complementary, though not identical, logic to the control (specifically health and luck) are under the control of the beings in the other realm, while things we can control (specifically material possessions, wealth, and power) are the specialty of "our side". Thus we depend on them for a good deal of our health and fortune, and they depend on us for a good deal of their clothing, money and food. They add that the fancy foods consumed at festivals probably also have efficacy function, giving worshippers nutritious items that they could otherwise feel unable to afford, to the detriment of their health. The editor also quotes a Chinese saying: "the kind of food offered to our ancestors is an index of the difference between that being and the living beings making the offerings. The scale along which the offerings differ is one of transformation from nature to culture, from inedible to edible food". The historians, unfortunately, have not been able to provide us with much more than marginalia on this topic. Thus we learn that archaic varieties of millet, no longer eaten, were awarded prizes for excellence in the spirit, and perhaps this is the point at which to record that in Tang times it was apparently not unknown for the angry enemies of a corrupt official to chop up his body and eat him; a somewhat different form of ritual.

Where two of the historians have triumphed is in opening up the study of food symbolism in Ming and Ch'ing novels. As Professors Mote and Spence show, the literary use of food and meals to create atmosphere and depict characters and relationships is pervasive and sophisticated. The illustrations, passages translated by both are apt (though perhaps they rely a little heavily on pornographic interest) and the subject could do with further elaboration. To take up one aspect they neglect, food could also be funny. One of the most bitter-sweet passages of humour in Chinese fiction—the entertainment of old Mrs. Liu by the marriage Ch'ia in *The Dream of the Red Chamber*—though based on a public-edged exploitation of class differences, is largely presented in terms of eating and drinking. At one point the marriage feast and old peasant lady would convince the authorities that one was a harmless fool.

Juan Chi's predicament was particularly painful. Loyal to the imperial house of T'ao, as a brilliant youth he had been taken up by the Suma family, and ministers of the T'ao and usurped the throne. There was no escape, so Juan Chi became an eccentric and a drunkard, showing only the whites of his eyes to people he disliked, and on one occasion going on a blind for two months to protect his daughter from having to marry the usurper Suma Yen. So potent but tends to be underdone, as Michael might have put it, quite certainly, it is a pity that the editors have not been able to provide us with a more detailed account of the book's history.

To sum up, *Food in Chinese Culture* is a valuable and varied meal of five dynastic courses with an archaeological hors d'oeuvre and a modern desert. The cooking is competent but tends to be underdone, as Michael might have put it, quite certainly, it is a pity that the editors have not been able to provide us with a more detailed account of the book's history.

Chris Wallace-Crabbe

# Take 1 duck, 2 clothes-pegs...

By Marina Warner

GEORGES SPUNT:  
The Step-by-Step Chinese Cookbook  
424pp. Cape. £6.95.

ELLA-MEI WONG:  
The Commonsense Chinese Cookery Book  
125pp. Lewes, Sussex: Angus and Robertson. £3.80.

LEONG YUE SOU:  
Art of Oriental Cooking  
208pp. André Deutsch. £7.50.

One of the pleasures of any incursion into matters Chinese is the discovery of different systems of classification. The Chinese count the four elements, and add a fifth, wood; their thinking shakes up our thought patterns and rearranges our preconceptions. Jorge Luis Borges has claimed that "a certain Chinese encyclopedia" divided animals into such categories as: belonging to the emperor; embalmed; tame; man-made; fabulous; apt to wave their limbs like madmen; drawn with a distance like flies. Borges is taking it a little far, perhaps; but with the taxonomy of their haute cuisine the Chinese prove themselves as surprising to us as ever.

Taste, appearance, smell and texture of food are important; so is its sound. When bitten, a bamboo shoot must not only be crisp on the tongue, but also on the ear. They are particular, too. For glorious soup, any turtle will not do. It should have fourteen squares on its shell. For Chiang Ch'ing's porridge, millet grown in her own home town must be found; her melons were flown in from Sinkiang.

Georges Spunt in *The Step-by-Step Chinese Cookbook* handles the fascination of Chinese categories expertly. He organizes his material with clarity and an enjoyable

originality. Thus tomatoes fall under "Melon-Type Vegetables", and "light soups, we are told, are thick but refreshing, while 'heavy' soups are often thin and clear. He proceeds through the different Chinese methods, showing how the Smoke-Cooking technique, or the Clear-Simmering or Stir-Fry-Toss techniques, can be applied in turn to pork, poultry, vegetable. He is a purist, refusing to allow any similarity between the Chinese Stir-Fry-Toss method and Western sautéing, for instance, unlike the less strict Ella-Mei Wong in *The Commonsense Chinese Cookery Book*.

Spunt also has the good general faith that his troops will follow him, undaunted to the assault of noodle making, *dim sum* steaming, dumpling poaching. His "authentic Peking duck" demands puffing up the space between flesh and skin with a straw inserted in the duck's neck; beheading it; tying up its balloon-like form; siphoning honey and water over it; marinating it, with turns, three hours; glazing with corn syrup and soy; hanging the duck on a clothes-line for two to twelve hours; "preferably in a draught"; roasting it for an



Dish manufactured for the Dutch market, c. 1737, from Chinese Export Porcelain, edited by Elton Gordon (175pp. London: Bell, 1976). York: Main Street/Universa. £8.50.

Spunt's book is thorough, easy to follow, and filled with delectable, bountiful dishes. He also includes many revelations, both pleasant and bizarre. Egg Foo Yung is called after the hibiscus flower, since the omelette should resemble its petals. Tiger-lilies and chrysanthemums are good to eat; bird's nest soup really is made from birds' nests—Using tweezers, pick out any feathers and foreign matter. The warts; eucalyptus cuttings on a barbecue will flavour meat with turpentine; five tablespoons of soy makes all the difference between Shanghai and Peking when it comes to braised duck.

Ella-Mei Wong shows more know-how about an ordinary cook's life and the need for short cuts. For example, she suggests substituting swedes when lotus roots are in short supply. Her vegetable recipes, dressing up cabbage, for instance, are good; but she loses the common sense claimed in her title when she lists several elixirs, pounded from the white flesh of the white peacock, ground from the bones of a green peacock, and such like. Loong Yue Sou in *Art of Oriental Cooking* produces a vivid glimpse into the motley internationalism of Singapore entertaining. Her recipes are wide-ranging, from Malayese Orak Orak Panggang, involving fish and twenty-six banana leaves, to coffee walnut cake served with orchids.

Nowhere, in these three catholic original cookbooks, is there a recipe for dog.

# Public retirement of a poet

By Michael Sullivan

DONALD HOLZMANN:  
Poetry and Politics  
The Life and Works of Juan Chi  
(210-263)  
316pp. Cambridge University Press. £9.50.

The extraordinary privileges and status that China has always accorded her intellectuals and poets was never matched by an equal vulnerability. Their highest aim was, and under the People's Republic still is, to serve their ruler or the state. When the regime was stable and virtuous, service could be completely satisfying; when it was unstable, cruel or capricious, public life, to which there was seldom any alternative, often led to disaster, even to the death of the scholar and the liquidation of his entire family. Three courses were open to him in such times: collaboration and self-abasement; defiance or opting out, with almost certain fatal consequences; or "public retirement", which generally took the form of drunkenness or such eccentric behaviour as would convince the authorities that one was a harmless fool.

Juan Chi's predicament was particularly painful. Loyal to the imperial house of T'ao, as a brilliant youth he had been taken up by the Suma family, and ministers of the T'ao and usurped the throne. There was no escape, so Juan Chi became an eccentric and a drunkard, showing only the whites of his eyes to people he disliked, and on one occasion going on a blind for two months to protect his daughter from having to marry the usurper Suma Yen. So potent but tends to be underdone, as Michael might have put it, quite certainly, it is a pity that the editors have not been able to provide us with a more detailed account of the book's history.

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soon grew up—many connected with the Seven Sages of the Bamboo Grove, of which he was an illustrious member—but his equally remarkable gifts as a poet. He was both a master of the rhapsodic prose poem (*fu*) that had grown to maturity in the Han Dynasty, and the first to make the highly disciplined pentameter form the vehicle for the profoundest philosophical ideas. Much of his poetry conveys his sense of moral outrage in the face of the ruthless rise of his protectors, who claimed to be the champions of Confucian orthodoxy, although his satire is so heavily veiled in allusion that some of it, even with a commentary, is still incomprehensible. For, as Donald Holzmann observes, "it is absurd to believe that we can today find the key to puzzles that were meant to baffle his own contemporaries". Yet, drawing upon all surviving Chinese and Japanese commentaries, and recent Western writings, and adding new insights and interpretations of his own, the author has done about as far as is now possible towards elucidating the many obscure references to people and events.

Dr Holzmann describes Juan Chi as "rather incoherently groping towards some kind of religion". Had he lived a century later he might have found escape and fulfilment in Buddhism—to his detriment, perhaps, as a poet. But in his lifetime the new faith had barely begun to intrude into the life and thought of the literate of late Ch'ing, and in any case the available translations of Buddhist texts were so bad as to have no appeal to a writer of Juan Chi's calibre. He lived, as Dr Holzmann points out, in a philosophical vacuum. As through his poetry we watch him striving to fill that vacuum we cannot but be moved, not only by his imaginative energy and range, but by his moral heroism.

It would be a pity if the non-specialist reader were deterred from reading this book by the minute intricacies of Dr Holzmann's exegesis, or by the sheer weight of scholarship in his notes. For Juan Chi's poetry is among the best ever written in China, and he is a key figure for understanding the poets who followed him. Both the shape of the book, which carries the reader onwards and upwards from the sordid arena of third-century politics into the pure world of Juan Chi's imaginative life, and the high quality of the translations, make this not only the definitive work on this fascinating figure, but a deeply illuminating study of intellectual life in Chinese society. Dr Holzmann remarks that, probably because of his obscurity, Juan Chi has always been, in China, a poet's poet. His work, in fact, is a masterpiece of the Chinese literary tradition, and a Western reader is a measure of the

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# Between Lumière and Méliès

By Jean-Loup Bourget

LEO BRAUDY:  
Jean Renoir  
The World of His Films  
287pp. Robson Books. £5.95.

A simplified but convenient presentation of the French cinema shows that it is made up of two orientated traditions: the Lumière, the Méliès, oriented towards fantasy, trick photography and theatricality. Most critics and historians have tended to hail Jean Renoir as a major exponent of the Lumière tradition. By the same token they have regarded as his masterpieces the films which can be broadly described as realistic, especially those made in the 1930s, *Grand Illusion* in particular. Renoir's loyalty to the Lumière pole was seen to be reinforced by at least two factors. First, he paid tribute to his father Auguste's paintings by referring to the plastic values of a school—Impressionism—which was itself realistic (see *Partie de campagne* or the much later *Déjeuner sur l'herbe*). Besides, Lumière had experimented with colour photography and the outcome in fact closely resembled Impressionist paintings by Auguste Renoir. Second, Jean Renoir's films—like French films in general—were frequently adapted from novels by realist or naturalist writers such as Flaubert (*Madame Bovary*), Maupassant (*Partie de campagne*), Zola (*Nana*), a silent film, made in 1926, *Le roman expérimental*. When he went to Hollywood during the war, Renoir adapted *Mitcheur's Diary of a Chambermaid*. Earlier on he had started a historic trend: *La Nuit du carrefour*, a Melges story, was the first adaptation ever of a Simenon novel to the screen (1932), and the first of a long series in French cinema. Simenon, of course, can be considered a twentieth-century development of late nineteenth-century naturalism, but substantially faithful to realist/naturalist tenets.

Technically, Renoir's films were characterized by such devices as depth-of-field and sparse cutting, and the former, according to André Bazin's interpretation, gave the viewer a sense of freedom (since he could choose which part of the picture to watch at any given time) as well as of the rich variety of "life": this purely cinematic technique broke with the frontal presentation of the standard stage. In the case of professional actors (the cinema, in Renoir's view, was a forerunner of Italian neo-realism, using film as a means to record reality rather than as a spectacular, theatrical medium. Finally, from the political point of view, Renoir's work was less loosely described, like the novels of, say, Zola, as "committed", left-wing, humanistic, pacifist. *La Marseillaise* was financed by the French Trade Unions Federation (CGT). *Le Vicaire* was commissioned by the French Communist Party, and *Le Crime de Monsieur Lange* expressed the ideal of social justice of the Popular Front.

Renoir's American and post-war films were usually deemed inferior to those of the 1930s. They were seen as reactionary both in terms of aesthetics (they favoured the theatrical over the cinematic) and in terms of politics (inevitably, the epithet "fascist" was handed about). Then, in the 1960s, a new generation of formalist critics writing for *Cahiers du Cinéma* vindicated Renoir. These critics felt that the Méliès tradition had been given short shrift and the "realist" tradition, which they called "Bazin's Cinema", was being neglected. They argued that Renoir's seminal film was not, as much *Grand Illusion* as *Rules of the Game*, which had been a communist party critical of the situation in France in 1935, but a deeply highly successful when re-issued twenty years later. *Rules of the Game* was deliberately theatrical, and stylized. It was the artificiality of the film, the mechanical nature of the manipulation of the camera, which made it so successful. It was the artificiality of the film, the mechanical nature of the manipulation of the camera, which made it so successful. It was the artificiality of the film, the mechanical nature of the manipulation of the camera, which made it so successful.



Hard Hatfield as Dorian Gray, and George Sanders as Lord Henry Wotton in the 1945 production of *The Picture of Dorian Gray*; the director and screenwriter was Albert Lewin. In Tony Thomas's lavishly illustrated film of the Forties (279pp. Seacurus, New Jersey: Edward Dymtryk's version, with Dick Powell, of Raymond Chandler's *Farewell, My Lovely*), and Anchura Kewich, a Frank Sinatra-Gene Kelly musical. The decade, a rich one in the Hollywood canon, also included *Of Mice and Men*, *Rebecca*, *Pride and Prejudice*, *Jane Eyre*, *Meet Me in St Louis* and *All the King's Men*.

and, in *Rules of the Game*, the aristocrat La Chesnaye, "whose mother was only a woman, which underlines a fundamental resemblance not only (as is obvious) between La Chesnaye and Boudieu, but also between La Chesnaye and Rosenthal: Individual aristocrats come and go, but the class remains. He also makes interesting observations about *Grand Illusion* as compared and contrasted with the later *Capitaine Corcoran*. He points out to what extent the subjects treated by Renoir parallel the actual conditions of production and shooting. Thus he notes that Renoir made *Grand Illusion* (in which four modern languages are spoken) at the very time when the cinema was becoming an international industry. He links the sense of "community" in the films to the *équipe*, the team of technicians and actors working together on the set. *Le Carrosse d'or*, a Franco-Italian co-production, marks the return to the spirit and the practice of an international *équipe*.

## The knight of the stoical countenance

By Jeffrey Richards

DANIEL MOEWS:  
Keaton  
The Silent Features Close Up  
337pp. University of California Press. £8.95 (paperback, £2.95).

Between 1923 and 1928 Buster Keaton produced and starred in nine comedy features which earned him a place among cinema's immortals. Fifty years on, the highlights of those films rush to mind whenever the name of their creator is mentioned—Buster in *Steamboat Bill* battling against a cyclone, Buster in *The Navigator* extended aboard a drifting boat, Buster in *The General* driving his beloved train through rival Civil War armies. But perhaps most notably, the serene image of Buster himself, remote and indolently etched into the memory—the bald, greasy, the sinuously mobile body, the delicacy of gesture and movement, and the solemnly stoical, marmoreal countenance with the wistfully expressive eyes. In a sense, Buster was the last great creation. By 1928 he had reached the pinnacle of his career, the silent film comedy. His only rival was Chaplin, who also both

starred and produced. Buster's downfall therefore when it came was all the greater. After 1930, he lost the creative control which had enabled him to do his best work and he never regained it. The rest of his life was a terrible anticlimax of disappointment, frustration, drink and decline. Happily the last few years of his life before his death in 1966 were brightened by the belated rediscovery of his talent and the revival of his films.

This revival prompted an extensive examination of Keaton's life and art. This new book on the silent features is unquestionably a valuable and important addition to the already extensive Keaton library, but it highlights two perhaps insoluble problems which lie at the heart of film criticism in general and silent film criticism in particular.

The bulk of Keaton is a detailed, scene-by-scene analysis of the nine major silent features, based on the author's ten years of viewing and teaching Keaton's films. He makes the perfectly valid point that many accounts of Keaton's work—and indeed many other works of film criticism—are vitiated by the faulty memories of the author's research. Keaton's comedy is not, as often wrongly supposed, a series of gags. It is the very density of the detail, however, which makes it a book more for the specialist than the layman and brings the two problems into prominence. While reading the detailed analyses of the films, one is constantly wanting access to prints of the films to test the analyses against one's own impressions. It is this which makes cinematic analysis so much more than a literary counterpart. Most of us have shelves of books,

between Renoir and Hitchcock—Professor Braudy might have liked at this point to comment on Truffaut's claim to be a disciple both of Hitchcock (see *The Bride Wore Black* or *Mississippi Mermaid*) and of Renoir (for example, the set of *Bed and Board* reproduces the courtyard of *Monsieur Lange*).

As the thesis underlying Professor Braudy's book is very sound, and many of his developments are illuminating, one regrets all the more to have to point out major flaws. Part of the trouble stems from an approach which is solely thematic. The films' visual style is touched upon only very sporadically. The sources of the adaptations are largely ignored. The discussion of *La Bête humaine* ascribes to Renoir the sense of fatality and the part played by heredity without ever mentioning Zola's pseudo-scientific theories on the subject, which seem to me to hamper the film considerably. Similarly, the discussion of *Rules of the Game* never mentions the Marivaux and Musset plays whose plots the film clearly reproduces; that of *Le Testament du docteur Cordelier* only refers to Stevenson's *Dr Jekyll and Mr Hyde* very indirectly.

But the main problem is one of organization. By rejecting the supposedly monotonous and repetitive chronological order, Professor Braudy is led into the trap of a series of thematic chapters which make the same points over and over again. The same few sequences from the same few films are insistently referred to, becoming unable to get out of his bear costume in *Rules of the Game*, the ambiguous final shot of *Grand Illusion* (not so ambiguous, it seems to me, if Professor Braudy had taken into account the soaring music that accompanies it), the puppet show that frames *La Chienne*. After several auspicious but, it turns out, false starts in Chapters 1, 2 and 3, Professor Braudy's method gets completely out of hand in the final and final chapter, devoted to "the possibilities of 'heroism'", which jumps to gather considerations on Lumière and Méliès (already present in Chapter 2), on the mechanical (already present in Chapter 1), on "the possibilities of 'heroism'", on Renoir and Ford, etc. with a curious confusion between "heroic" as "heroic" and simply as "protagonists". The conclusion of the chapter, which deals with Jean Renoir's last film (*Le Petit Théâtre de Jean Renoir*), devoted to "the possibilities of 'heroism'" (The Freedom of Theatre); or else it is Chapter 3 that belongs elsewhere.

The biographical sketch and the filmography that complete the book are excellent. However, a few errors and omissions have crept in. There are puzzling references to "the outbreak of World War I in 1918" to Mosjoukine's *Le Brasier Argent*. The script girl ("continuity girl") to the film was "continuity girl" on *Grand Illusion*, referred to as Gourdji, is better known as Françoise Gloud, former editor of *L'Express* and a former minister in two French Cabinets.

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to which we can turn for answers to be read in conjunction with critical studies. Sadly few of us have shelves of Keaton comedies. This being the case, Moews's book must remain effectively a textbook for Keaton film courses.

Given that the private film library is still a rarity, well-chosen illustrations would have been a help. The *Keaton* of such illustrations is particularly trying, since Moews is dealing not only with a medium that is predominantly visual but with perhaps the most elusive manifestation of that visual medium—the silent comedy. One longs for reminders of Buster's physical presence and for illustrated reconstructions of the classic comedy routines such as *grace* David Robinson's book on Keaton (*Buster Keaton*, 1969).

The other fundamental problem is that Moews is writing about humour, about the nature of comedy and of laughter. Nothing is more difficult than to show why a funny film is funny. The sure way can be analysed but often the chemical analysis is elusive. This problem has not been overcome by Moews; he has written an avowedly and intensely serious book, which is both scholarly and well-informed, perhaps as good a work of serious film criticism as I have read. But, as Moews's book is written, it is a little like a cultivated aesthete, filmed half

## A feeling for India

By Eric Rhode

SATYAJIT RAY:  
Our Films, Their Films  
219pp. Madras: Orient Longman. Rs20.

Almost in an aside, Satyajit Ray tells us how he tried his publisher's patience by taking too long in bringing together the various essays that make up this book. "I had been careless in preserving my own published writings," he admits—and at least two assistants had to be called in to trace some of the more elusive pieces. Although the note struck is one of nonchalance, it has a certain rightness, coming as it does from someone who feels uneasy about critics and their "dissections". Ray, it seems, wants to remind us that his interests lie mainly elsewhere.

It would be a pity if we took this disparaging tone too seriously. For some of the essays provide the sort of thoughtful, serious, and at times, while others of a narrative kind, are as delightful to read as the stories of Ruth Prawer Jhabvala. All of them, when put together, raise important issues about the ways in which cultures and institutions may interact.

Ray has recognized the incongruous effect of the machine age on India. As a youthful critic, he noted how the novelty of Indian films tended to show this up, like a patch on the carpet. (He recalls the Bengali screen heroine, who lamented the departure of her lover, a broadcaster by tearfully hugging a radio.) A few years later, while filming some awesome temple rites for the *Apu* trilogy, he found himself sweating, acutely conscious of the audience's incongruity of the camera. He is a sensitive, sensitive, and yet unable to stop, his intrusion into the sacred.

His recent films are pointedly Marxist. Yet temperamental, at every stage of his career (and none of the essays suggests otherwise), he has been drawn to the more spiritual, conserving tendencies in Indian life. He claims that when people ask him about the principal influence on his style, he usually finds himself having to resist the impulse to say, "the early Senapati, classical and painting, and for their history, has been central to the development of his talent; while training at Rabindranath Tagore's academy encouraged a reverence for craftsmanship—and for the purity of certain cultural traditions. His admiration for the Japanese 'school' of film making, as he calls it, is not unconnected with the strength he ascribes to its industry. Indeed, in an eagerness to emphasize this point, he proposes, quite misleadingly, that Ozu and Mizoguchi appear to have been unaware of Western conventions.

He has little time for the avant-garde. (Godard, though admired, is downgraded as "pseudo-modern.") He dislikes, therefore, "fashionable" aesthetes of Resnais, Cocteau and Visconti: an antipathy that seems related less to questions of form than to opinions about moral and sexual feelings. His talent has been far from hampered by Indian puritanism—on the contrary, and rather shamefacedly, he seems to have arrived at its restrictions. He tries to apologize for the permissive trends of the 1960s, but somehow the arguments in their favour sound weak. As critic as well as film-maker, his skills rather desert him when he touches on this troublesome area. He begins to write like a Victorian imperialist—as when he comments on John Ford for having had a "clear, healthy, robust attitude to life and human relationships".

For all this, he is committed to films—which implies a commitment to technology and its revolutions. He brings his camera into temples, Maharajahs lower delicate eyelids when he approaches. He can't avoid stirring that great dusty elephant that is India. Eisenstein, as he writes, But, his Keaton, the cultivated aesthete, filmed half

enchanted, half in disgust, peasants looking at a milk separator with an awe more appropriate to the Iron Age than to the twentieth century. He is a jet-age traditionalist. There are as many essays here about trips to Moscow or New York as about, say, ancient palaces by the Padma river.

Most crucially of all, as the leading chronicler of what we, in the West, may think of as Indian life at its most essential, he has not depended on the tradition of Indian film-making, but looked for inspiration and technique to Europe: one of the more important essays in this book is devoted to the key experience of seeing *Bicycle Thieves*, another to his various meetings with Jean Renoir in Calcutta, and the time that Renoir was location-hunting for *The River*.

To a Westerner acquainted with film history, such moments of conversion will seem natural. It appears inevitable that Ray should have been attracted to neo-realism; as inevitably, he could, as that neo-realist should have been inspired by the earlier Chaplin cult. (Which Ray still subscribes to. Give or take a qualifying clause, he would place Chaplin on the same heights as Mozart.) But from an Indian point of view, Ray's turning to neo-realism must have looked exotic to the point of seeming perverse. For what need did he have? The Indian film industry has been, and remains, one of the most thriving in the world; and its indigenous tradition of song-and-dance epic echoes (in an admittedly vulgarized fashion) the artifice and hermeticism of the sacred heritage that Ray admires.

Yet for various reasons, Ray rejects this tradition out of hand. In spite of his progressive sympathies, he is no populist. He may claim that the one film he would like to be shipwrecked with is *A Night at the Opera*; but no one would call his taste populist or gothic. Also, he needs to use a favourite phrase of his—"sustained constructive thinking". In this sense, neo-realism offers him a glimpse of the possibilities: a glimpse that takes him in many directions through the film past as well as through the landscapes of nineteenth-century realism. (By some miracle of fact, he manages to reveal an affinity to Chekhov, without lapsing into the Chekhovian.)

To mention Chekhov, however, is to approach the main ground for Ray's rejection of the Indian film. Ray depends on the cross-fertilization of cultures. True, he subscribes to the Western belief that films gain strength from their connection with literary particularities. But he also assumes that to focus on matters deeply, one needs an anthropologist's scruple in regard to differences in custom. Mocking Hollywood's insensitivity in this aspect (and recalling the non-Mogul mogul who wishes to cast Robert Taylor as the Buddha), he takes pleasure in the cosmopolitanism of the fact that he, an Indian, should note that an American, Donald Richie, has proved more revealing on many a Japanese in understanding the samurai ethos of Kurosawa.

A thesis could be elaborated on the ways in which such a cosmopolitanism can enliven or deaden the film image. With Ray, the capacity to bridge various cultures even, even a uniqueness to an style—in film-making, that is, if not in writing. Bilingual, he writes English much as we may imagine cultivated Russians used to speak French. But a sense of manner, and of blandness, signals a distrust at handling the former imperialist's tongue. Or maybe Indian English is now an idiom in its own right, with nuances that the British fail to perceive. Or maybe Ray just feels constrained by the role of critic. Certainly, in this volume, his distrust of English is not diminished when he moves into anecdote. At least one story, the one about how he found the palace setting for *The Music Room*, deserves to be anthologized.



## CHICAGO

The University of Chicago Press

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### THE BROTHERHOOD OF OIL

Energy Policy and the Public Interest

Robert Engler

Engler makes clear how the oil companies manipulate prices, how they take advantage of real shortages to raise prices from their extract the profits and shut off the source of income. The book shows how the oil companies manipulate prices, how they take advantage of real shortages to raise prices from their extract the profits and shut off the source of income. The book shows how the oil companies manipulate prices, how they take advantage of real shortages to raise prices from their extract the profits and shut off the source of income.

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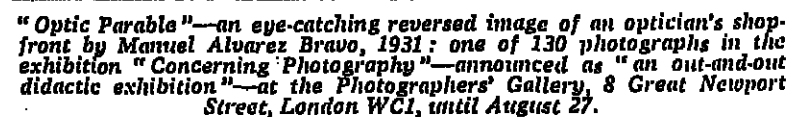




# The Novels of Anthony Trollope

## James R. Kincaid

**Trace de Nieve** can be obtained from Serrano 50, Madrid 1, at the reasonable price of 350 pesetas or \$7.



Lowell uses very heavy rhyme, and thus metre, spondaic substitution being much commoner than any other; these characteristics alone permit him to indulge frequently and not cripplingly in the hard short runover that generally marks bad poets. . . . Perhaps only a master could keep in so narrow an area and make it interesting, but the mastery is as yet certainly very limited.

## Gavin Ewart

The experience was dazzling and delightful enough, but the organizers have committed themselves heavily to the technological aspects—as indicated by the name of the festival ("The Future of the Choice of location and the astronomical backcloth, the starstruck—or rather starstrike—awe displayed by the commentary, the names of the performers, the primary colors of the "nebular cloud," "globular cluster"), and the galactically peddled choice of music: Holst, of course, some modest sub-acid rock from Emerson, Lake and Palmer, and the "cosmic" rock of the "end of the sun" by Pink Floyd. Perhaps the very psychedelia provided

[illegible]

in them a personal voice is at any rate emerging, though it is not outside of Bradstreet, what once would normally call a poet's voice. For the rest, Berryman was swamped by other poets: by Yeats, Auden, Stevens, Schwartz, Pound, Whitman. All the sounds and effects of the world work their way into his mind, could imagine wanting, he gladly took, without quite making them his own. A mind such as his, looking at modern poetry, was inclined to be bored, to be bored and then to find strategies for possible use. Yet it was Berryman's besetting flaw as a poet that helped him to become a poet, that made him a poet, that made him the liveliest critics of his time. We may hesitate a little over his style. But the jumpy delivery, as of a lecturer, the mumbling now and then, the occasional overstatement, the morose, the strongly, is essential to Berryman's charm. He is to be read and appreciated as a special case, but also as a poet, one of the poets of our time, himself a chosen ordinary critic working for a lifetime could not

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This book traces colonial policy towards a native people in the only British colony on the mainland of South America. It concludes that this policy, although humanitarian in theory, in practice was checkmated by the cold hard facts of economics, and that it was the Church which worked indefatigably for the Christianization, civilization, and protection of the Indians. £8.50

## and the Beautiful

## American Youth in the 1920s

**Paula S. Fass**  
This examination of the American youth culture of the 1920s shows how the change in family attitude and the growth of college education after 1900 helped foster a new awareness among the youth of America. Describing the conflict between the traditionalists and the progressives, the author shows how the young concentrated on issues of personal freedom and were little concerned with political matters. \$9.75

## Oxford University Press

Winters needs to be mentioned because Mr. Plinsky is his student and dedicates *The Situation* to Poetry to his memory. It is a jaunty and amiable book. Not far into one grows keenly aware that Mr. Plinsky, though he is a more tolerant spirit, shares a good many of his



contemporary Romantic can be imperfectly worthy of his tradition. One may find these demonstrations helpful and yet feel that they leave the argument far from being settled.

In making his case Mr Pinsky is helped now and then by an accurate choice of nouns. A single illustration may serve. He discusses briefly, a slight poem by Elizabeth Bishop, called "Filling Station". The point is her approximation of "the mysteriously intitching accuracy of Williams," by "what comes on the surface, to be merely a physical and idiomatic precision". Suppose instead of this poem Mr Pinsky had chosen "At the Fish-house", which is one of her masterpieces. He would have done the poem describing, with the same precision, a very different scene; speaking to a friend of her grandfather's, who "sits netting", and "like me, a believer in total immersion, and the cooling down to think about the sea. He would then have come upon this:

I have seen it over and over, the same sea, the same, slightly, indifferently swinging  
ice-free above the stones, the stones  
above the stones and then the world.

If you should dip your hand in,  
your wrist would ache immediately,  
your bones would begin to ache  
and your hand would burn  
as if the water were a transmutation  
of fire  
that feeds on stones and burns with  
a dark grey flame.  
If you tasted it, it would first taste  
bitter,  
then briny, then surely burn your  
tongue.  
It is like what we imagine know-  
ledge to be:  
dark, vile, alien.

drawn from the cold hard bosom  
of the world, derived from the  
rocky breasts  
forever, flowing and drawn, and  
our knowledge is historical, flow-  
ing, and flow-  
ing.

Very little in contemporary poetry  
can rival this, and, after reading it,  
one might entertain thoughts about  
the direction of contemporary  
poetry and the fate of Romanticism  
if removed from those which Mr  
Pinsky will admit. It is still a sub-  
ject on which almost everything has  
yet to be said.

The Situation

Yes it would be wrong to view  
this as a poem about the situation

The situation of poetry as a sober work of literary history or literary criticism. It ought to be read as intelligent propaganda for one kind of poetry, the kind that Mr. Pinsky happens to write. In violation of a cherished American privilege he does not stop to praise his own work. But any reader who knows

the best of Mr. Pinsky's shorter poems, or his delicate long poem, "Sadness and Happiness" will see that by his own canons of taste he might have awarded himself fairly eight hours, excelling that in earlier representative work of the genre, the Graves and Riding *Survey* of Modernist Poetry, his book nevertheless does not suffer greatly in the comparison: it is sweeter tempered, and would rather surprise by generosity than astonish by mercilessness. It was in a review of "The Mercenaries" that I called Mr. Pinsky "the last of the Berryman" and I think that Mr. Pinsky allowed himself one flaccid moment: "He loved father, and made us know him." About human love he can tell us little. Mr. Pinsky's appeal for a style that might be at

The third and last volume of *The Journal of Ralph Waldo Emerson* has just been published by the Harvard University Press (\$55pp, £24.50). This volume is edited by Ralph H. Orth and Alfred R. Ferguson and covers the years 1852-55. It was a period in which Emerson published his most significant work of his own time, but was engaged in extensive reading for his projected book on the English. Despite the materials he had collected in England he thought them "the best of second nature." Among the many observations Emerson made on the English we find the following: "An Englishman is a man who has been in a riding school; he is tortured into fashion."

## to the Editor

was done in answer to questions posed by members of the public.

course, we know nothing, but can only conjecture to have included the common view that at that time, that the sun's rays would be parallel and uniform in its rate of motion, which would lead one to expect that the four quadrants would be traversed in precisely equal times), nor yet (c) that those observations, on a repugnance to this Greek teaching, that the sun would become publicly known, as known to Callippus, that they were known in the Academy; and if there were any other reason, why not elsewhere? And is it implausible to suppose that practising astronomers who came by the reputation would be in a position to check the accuracy of the observations?

Department of Philosophy,  
University of California, Berkeley,  
California 94720.

## Wittgenstein and Waismann

Sir,—In a review (July 1) of a book by the late Friedrich Waismann, Wittgenstein's treatment of him is described as "unforgivable". But Wittgenstein acted under very severe provocation. As is well known he regarded Waismann as a plagiarist, and expressed fears of further plagiarism in the preface to the *Investigations*: textual comments on the *Investigations* and part of the *Principles of Linguistic Philosophy* shows that Wittgenstein's fears were well-grounded—

though Wisnmann's delay in publishing that book suggests that he was willing to wound he was afraid to strike (it in fact appeared after his death). Figures of official Oxford, it appears, delight to honour this man so much the worse for official Oxford.

PETER GEACH,  
Department of Philosophy, University of Leeds, Leeds LS2 9JT.

**Bely and Rudolf**

Steiner

Sir—(T. J. Binyon rightly intimates (7/5, July 1) the factual misrelationship and particular pre-judices of one reviewer of the book on Andrew Bely, although he might have added that Muchnisky died before he had time to finish this book. However, Binyon perceives the main point, which Muchnisky himself did much to put forward. Bely turned against Rudolf Steiner in Berlin in 1921 and came to regard his mentor as a "false prophet." This is simply untrue. Bely's lengthy *Reminiscences About Rudolf Steiner*, written in 1927 and recently published for the first time, in German translation, testify to his lasting respect and sympathy for Steiner and Anthroposophy: as do his *Diary* and *Autobiography*; as do Naděžda Muchnisky's "marks about Bely's last years" in her *Memoirs*. Bely's hysterical outbursts against Steiner in his years of emigration (1921-23) were caused by his own mental instability and insecurity in that period.

**giving this week's contribution**

KENNETH MINOUE is the author of *The Concept of a University*, 1973. V. NEMIOIANU teaches at the University of California at Berkeley.

EDWARD NORMAN's books include *Church and Society in England 1700-1840*, 1976.

JOHN C. PARRY, Professor of German at the University of California, Los Angeles.

C. A. PATRIDEU's books include *Milton and the Christian Tradition*, 1966.

S. S. PRAWER's most recent book is *Karl Marx and World Literature*, 1974.

MAC RAE is the editor of *Catherine the Great*, 1973.

ERIC RHODES's *A History of the Cinema* was published last year.

JEFFREY RICHARDS is the author of *Visions of Yesterday*, 1973.

DAVID ROBBY is a Lecturer in Italian at the University of Oxford.

T. A. SHUPPY is the author of *Wings of Wisdom and Learning in Old English*, 1976.

HARRY SHUKMAN is the author (with G. Katay) of *Lenin's Path to Power*.

N

medimir Nabokov died on Monday.

the Nabokovs were bound for England, where it was hoped that Vladimir and Sergei could enter Cambridge, which had, anyway, been the aim for their university education even before the revolution. V. D. and Nabokov's father's own

most connections were in England. One of the memoirs by V. D. Babokov's sisters claims that while he was in England in 1914 on the delegation with Kornei Chukovsky and Aleksei Tolstoy, which is described in *Speak, Memory*, George V had taken such a liking to him that he had been invited to

stay at Windsor Castle as a personal houseguest of the king....

months in London. I do not have too much information of interest about this interim at Elm Park Gardens. There was a particularly supernatural occurrence involving one of the younger girls, but my goodness was much given to belief in these things, and thus I have had something to do with it. It caused no particular notice in the family. Nabokov's mother had had these experiences, and so had his grandmother, Vladimir's grandmother. Several of his contemporaries in London at this time, among them Rozov\* he read his poetry to Rozov (who was taught at it) and played pool with him. This was in late June.

As it happened, Rozov, who was entering London University, was unable to aid his friend in one important way. Nabokov had not taken his school record or even his certificate of graduation from the Tsenishev School into emigration with him, and so he had been told.

he would have to endure "the terror of an examination" to gain

Nabokov showed at Cambridge, explaining that his was exactly the same, which was the truth but not quite the whole truth (Nabokov remembers that he had only a four in physics, and Rozov as a Jew had no grade in Sacred History in which Nabokov recalls he earned a five minus). Nabokov was granted exemption from the examination. There was a rule which allowed admission to the university to a

Russian student who held a matriculation certificate entitling him to automatic admission to a Russian university, which Rozov's certainly did and Nabokov's did, too, so there was no great deceit, though Nabokov had the impression that the administrators with whom he

dealt—to whom the Russian docu-

at the Tennis School in St. Petersburg, subsequently an architect in Israel.

Nabokov remembers, he could scarcely abide the sight of someone

made attempts to throw Slavov's books and poems into the fireplace. Such a scene of hostilities with the fellow was charming in his wayward and Nabokov remembers that they were romantic rivals on several occasions, and the friend's cousinship became one of Nabokov's most important early romantic attachments; he very nearly married her, and Nabokov and this acquired sister-in-law, much closer friend (the Romanov prince) on occasion formed a secret band of three responsible for numerous sophisticated nighttime pranks. For the most part these exploits escaped the notice of the protectors, those maintainers of decorum, proof against the whims of the aristocratic and the overbearing. Once a surmise

counter-attack was staged upon the Russians' rooms by some other students. Another time a small fire had to be paid for some pastime that three students had had. One day his weathered and raw house-keeper came to him in a state of excitement ("A terrible thing has happened, sir, a terrible thing, really terrible thing, sir..."). And Nabokov wrote his mother—for a moment he thought the police had come for him. But it was merely that his football boots, left to dry by the fireplace, had somehow become caustic.

The Cambridge period does not stand out in very sharp focus in Nabokov's memory. In part this haziness may be due, as he comments, to his having been so young at that time. But it is also true that he made the mistake of returning to Cambridge on a visit (in 1937) and thereby spoiled his memories. Also, from the beginning of his career he was certain to believe about it all." There is a contradiction between several of the sources from Nabokov's own hand that we have for these years—primarily the letters and essays of the period and the downbeat, downright Dostoevskian article about Cambridge which he wrote for his

father's Berlin newspaper in October 1921, but that contradiction notwithstanding, he was unhappy at Cambridge; he "fierce unhappiness" was the word in which he once referred to his state of mind—he also had equal complaints about his mother. On many respects was more a participant in the common life of the school than he had been at the Tenishchev School. The style of life at Cambridge, the student, without even the English studies, was perhaps even more another person (not the main one) than why Nabokov was more Russian there than at any time before. The difficult span in Vladimir Vladimirovich's life seems to have been over, the most happy period in the life of

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## rs

known that Beckford had many  
these and other notes copied  
folio folders of 500 pages.

The unexpected nature of the "English" manuscripts is exemplified by the forty-one letters in Portuguese by the Marquis of Marialva, a leading figure in the Portuguese Restoration. They are the only letters of infatuation for Beckford. Another unexpected treasure is the first translation into English directed from the Arabic of *The Arabian Nights*. The translation includes many passages, done specially for Beckford and perhaps in the presswork — a puzzling document.

Despite gaps, there is a surprising completeness about these papers. We have his earliest handwriting, a notebook of his travels in the West Indies in 1773 and consisting of classical speeches, one of which he declaimed before the great Bar-

Chatham, who praised him for the first time in front of his own son, the future premier. There is his earliest composition, C 1774, which is an account of a Chinese embassy to the Mikado of Japan, with a competent large pen-and-ink drawing by Beckford; by contrast, we have his last lyrical composition within weeks of his death, and moving, death-bed letter to his beloved daughter.

**Boyd Alexander**

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# The composer as librettist

A conversation between Sir Michael Tippett and Patrick Carnegy

Sir Michael Tippett's opera, *The Ice Break*, had its first performance last night at Covent Garden. In a recent conversation with Patrick Carnegy at the composer's home in Wilshire, Sir Michael, now seventy-two, reflected on a lifetime's preoccupation with music and drama. As a student at the Royal College of Music in the early 1920s, Michael Tippett soon became involved as a répétiteur in ambitious undertakings in the college's tiny Parny Opera Theatre. The works in which he took part included *Pelléas et Mélisande*, Charpentier's *Louise*, the first performance of Vaughan Williams's *Hugh the Drover*, and Purcell's *The young Adonis*. Tippett ("we just performed the

whole damn thing in two nights"). Tippett queried for five hours to hear the veteran Melhu in *Bohème*—and some years later appeared, for the fun of it, on the Covent Garden stage as an extra in *Meister-singer* during the General Strike because, so he says, the guardsmen were not allowed to: "I just walked on and lifted my hat, or cap or whatever it was, at the right moment."

Tippett was drawn so strongly to the theatre of words as to opera—and still is. He was as struck by the political theatre of Toller as he was by Ibsen and the expressionist plays of Strindberg, and he was at the first performances of *Back to Methuselah*

—a bizarre echo from which appears in *The Ice Break*. His own first ventures as a theatre composer were an adaptation in 1929 of an eighteenth-century ballad-opera, *The Village Opera* ("a self-giving lesson in some of the problems"), and a second ballad-opera, *Robin Hood* (1934) with texts adapted by "David Michael Penitence" (pseudonym for David Ayer, M.T. and Ruth Pennington) written for the Ironstone miners of Cleveland in Yorkshire.

These were followed by two children's operas, *Rohert of Sicily* (1938) and *Seven at One Stroke* (1939), both with texts by Christopher Fry, who had been English master at the prep school where

Tippett had taught French for a while. Both of these pieces came out of working with children's choirs of the Royal Arsenal Cooperative Society: "We had about fifty children in each choir so that it was possible to produce fifty children against one trumpet." The musicals were again folk-song material, but although Tippett says that these works are "no more to be looked at now," he is no less firm that "Fry knew what he was up to."

Tippett's first major dramatic project emerged not as an opera but as the oratorio *A Child of Our Time* (1939-41). This work was written in response to the pogrom which had followed the shooting in

Paris of a German diplomat by a young Polish Jew whose mother had been persecuted by the Nazis, and it was here that he first crystallized a music of passionate humanism. He had approached T. S. Eliot, whom he knew and who exercised a formative influence on his thought, about a text for the oratorio, but on the poet's advice eventually decided to write his own words. This he has continued to do, for reasons that will emerge with the four operas that have followed: *The Midsummer Marriage* (1946-52), *The Knot Garden* (1956-70), *The Ice Break*, which is conducted by Colin Davis; further performances on July 11, 14, 20 and 26.

moments are verbal, not musical. Therefore they aren't opera.

The debate about words and music has gone on ever since opera began and it was, of course, one which much exercised Wagner. Did any of his theorizing about opera have any impression on you?

No, not at all. But I wanted something that Wagner had invented and that was the ability to fill an empty stage with music. This was something which Schiller had wanted and didn't get, but Wagner did. I think the first time I got it was when I wanted to do the second act of *Midsummer Marriage*. I knew I could. I had to produce a sound which would fill the stage with sunlight—stage sunlight, not real sunlight. And I could also risk having an ending where there was no one on the stage at all. You don't get that in Mozart, you don't get it in Beethoven, though you might get it in Weber, but hardly.

What about Auden's famous remark that opera in the twentieth century has become the last refuge of the High Style?

I don't make anything of it: that's Auden. I'm not writing in the "High Style", and that's not the last virtue, so I'm out of it. And I don't feel that opera is directed to the High Style; I mean I'm not going to that way, and The Knot Garden is not about the High Style. God alone knows what the final answer is—I've no idea. I come from underneath the Auden not because I'm moving into a different world.

How did you come to work from the *Midsummer Marriage*, where the sources for the story are relatively unfamiliar, to your second opera, *The Knot Garden*, which recasts the story of the oldest and most familiar of epics?

I think the first part of it was the feeling which other people had rather strongly, namely that the *Midsummer Marriage* had difficulties because it was material which you described as unfamiliar. It hadn't got a story line, or whatever. And I was allowing myself to be convinced, though I don't think that their judgment was in fact sound, because the *Midsummer Marriage* has now become so straightforward and clear to all the younger people. Once having been delivered in this way I began to consider the matter, and I suppose I'd known about the Greek world for years and years, in a sense. The *Prim* material interested me enough to feel that out of this material I would make something that tradition of genre of the tragic world without becoming Verdisian—up to a point. But I'm not sure, because it's going to appear among the four operas as the one that is odd, because it's not an invented story. Though when you look at it, so much of all the other stories is taken from various bits of tradition: there's nothing invented at all.

I didn't go back and reread the *Iliad*, but certain things bugged me, and I was really concerned with the birth-death story. The fundamental thing was that this was a shift of genre, a shift from the epic to the tragic, a shift from the heroic to the tragic. I can't explain to you what the impulse was, except that it was all of a piece with the impulse to go into the classical world, and to have heroic singing, and that this necessarily involved a very sharp change of style.

I believe that it was at about this time that you studied Brecht's theories about epic theatre. At the time of *The Midsummer Marriage* I was convinced that Wagner had got it right in *Opera and Drama* when he said that you could no longer have the Shakespearean theatre with a great many scenes in each play. Brecht taught me that you could. Wagner's view was that epic material had to be made into songs and that you could not have a long scene. I actually achieved this. This idea fascinated me because I'd got everything mixed up in my mind one way and another, all the notions of [the action] happening on a single day and so forth. Almost as strong an influence as Brecht was television and film, where cutting rapidly from scene to scene is of the essence. But I didn't then know the extent to which lighting techniques were to bring this technique into the theatre, though

could sing could actually be. There are places in *Prim* where the voice is only singing against a single chord. So that was a big change.

The lyric arias disappeared because you were not in that situation, but there were what you might call monologues which brought it close to Shakespearean things of another kind. That was one side. The other was I suppose the material itself, about which I went and talked to Günther Remert in Germany.

In the *Iliad* itself the action is very largely controlled from Olympus or wherever. The gods interfere to wrap people up in mist when they're in danger on the battlefield, or alternatively deprive them of natural protection. But in your opera the action is centred much more in the characters themselves—you give the power of choice to them.

Yes, and that was partly under the influence of another book, whose title I've forgotten now, which was concerned with the action that all drama has to do with the family. At the same time I was concerned with whether you could add up the supernatural on the stage, as I knew Eliot himself was with the Eumenides in *The Family Reunion*. Racha of course deliberately gave up this sort of thing because as though that the Greek gods were evil and that therefore he couldn't put them on to the stage any more.

That whole framework of beliefs was very different from ours, so in what sense did you think that the Greek gods might be put on the stage?

We haven't any framework; we're in a period when you can get it from anywhere if you want it. But we're in a world of finding something which we can no longer discover in the heavens. I think you can get a *frisson*, but that's about as far as you can get. I don't go very far down this road in *Prim* because it was not about that to that degree really, except perhaps for the god Hermes who appears, but already the irony is beginning to be about the gods. It's about the irony of the gods in the *Midsummer Marriage*, she really is what she appears to be. Though there's a touch of irony in that she isn't there in the end, and nothing's inside her veils, as it were.

Incidentally, the whole operation of this long aria is taken straight out of a marvellous poem by Veldey called "La Pitié" about a woman describing the loss of her womanhood and her becoming a seer. But by the time you get to Hermes the irony is very strong, because he says straight out that he's a "Divine god, but that's not what I am, I'm just a man." And that's quite a lot. He's a half-divine and half-undivine—just a throwaway character.

Like Wagner's *Lohengrin*?

That's right, of course. But in the end he's allowed to sing the "Arie Musik" (the aria "O divine music") and this is what his function is. This aria has been criticized quite rightly as regards the operatic structure because it's a piece of music which doesn't really belong to that because that is what I have to say about what music is.

What was the impulse behind the score's amazingly bony, condensed and much more Beethovenian idiom?

I'd finished with lyrical expression and moved elsewhere, but I can't explain to you what the impulse was, except that it was all of a piece with the impulse to go into the classical world, and to have heroic singing, and that this necessarily involved a very sharp change of style.

I believe that it was at about this time that you studied Brecht's theories about epic theatre. At the time of *The Midsummer Marriage* I was convinced that Wagner had got it right in *Opera and Drama* when he said that you could no longer have the Shakespearean theatre with a great many scenes in each play. Brecht taught me that you could. Wagner's view was that epic material had to be made into songs and that you could not have a long scene. I actually achieved this. This idea fascinated me because I'd got everything mixed up in my mind one way and another, all the notions of [the action] happening on a single day and so forth. Almost as strong an influence as Brecht was television and film, where cutting rapidly from scene to scene is of the essence. But I didn't then know the extent to which lighting techniques were to bring this technique into the theatre, though



Michael Tippett

I suppose I sensed that this was the way we were going to move.

In *Prim* I particularly didn't want the technique—as in *Wozzeck* or *The Turn of the Screw*—where the curtain goes down on a musical interlude. This was solved in the first instance in *Prim* by having tiny scenes which do it for you.

As the one that the first act approaches the three characters present become a commenting Chorus; they come down in front of the audience and talk to you in what is very nearly a just recitative. They say "Scene will change into scene before you; time rolling with each scene away"—and in Sam Wanamaker's production at Covent Garden this actually happened. So this established a technique by which the scene were to be changed without any curtain going down at all. And yet they are in fact interludal.

Near the end of the whole opera, just before Hermes enters as messenger of death, there is an interlude, reminiscent of the famous one in *Wozzeck*, which consists of a scene where the whole orchestra begins low down and goes right up to the top for the start of the penultimate scene. And this is when *Prim* is theoretically on the ground, dead, and mean while—and in that interlude he turns into the total tragic character. That had to be done on an open stage and it went on for about a minute. By the time I reached *The Knot Garden* I was thinking that we could go faster still, and I wanted the time between scenes to be cut to the minimum. But you can't do it as you can on the film, because they do it electronically. So in *The Knot Garden* you can give a tiny bit of music which lasts for about a quarter of a minute.

Non-music? Harry Birtwistle called it "non-music" to me once—something in which you could go all sorts of ways. I simply say quite clearly in the score that in these tiny moments the scene is broken up and changed in whatever way you want to do it.

In the *Midsummer Marriage* you sent really only one couple, Mark and Jennifer, in search of themselves, and as we've seen, once they have embarked, the journey itself is undertaken on their behalf by the Ritual Dances, the other characters, and of course most powerfully by the music. But in *The Knot Garden* you have an analyst, Mangus, as ringmaster and three couples who have to work together for themselves person to person.

Yes, because again the tradition is different. It is that of *Heartbreak House*, or Chekhov's *Cherry Orchard*, with a small number of characters caught, so to speak. . . . Would it be fair to see the second act of *The Knot Garden* as like that state described by Jung where the personality has to endure being shattered in order that it may be rebuilt more strongly?

Well, they live out their dreams, and the background to that is *A Sleep of Prisoners* of Christopher Fry, where the characters dream each other's dreams: a very weird play, which fascinates me. But there's *The Knot Garden*, things come out, if you like, through the

play, as R. D. Laing would say, then your therapeutics operate through the play. Denise, the freedom fighter, says that power is in the will, which is what she believed up to the beginning of the third act. But then the gardener, is quite different. She doesn't say anything—she simply steps across the circle and shrieks out forgiveness: "Blood from my breast." Now that comes out of one of the Spanish plays, where the mother produces blood from her breast as a sort of therapy. Absolutely real.

Which play would that have been?

I don't know. I can't remember anything of it: I never remember where I get anything from. You store these metaphors for your own purposes and they give you what you want. All I wanted is a tiny amount of certainty that you read it properly or listen to what the music says, she is shifting into forgiveness, which is the operative thing; for me as it is for Shakespeare. The lovely aria she has finally when they're picked up, and she's left there on her own, is all about forgiveness. I hated him all day when I was in my garden, but now I know—a very curious line—"Nature is us." You go into your garden but you only find yourself.

There is no split between nature and culture.

In her sense, no, because she has gone into her garden to find a method of getting away from the problems of the marriage. So she finds herself there and that is how she comes out of it. Each of the characters comes a certain distance. You may feel that the next morning the married couple will fall out again apart on the wrong side of the bed, as Faber describes it. But it may not be so, because they're screaming on to a blues. If you look at it technically, it's all very carefully done—of course by the time I knew what I was up to.

If each of these characters has a dream world, what is the analyst Mangus's dream world?

The analyst's dream world is that he's Prospero and can put the world in rights. He says it straight off: "So, I dream it, clear I'm Prospero/Man of Power/He put them all to rights." But it's phoney. At the end he says—how does he know that? And that he says something much more serious: perhaps it's gone so far that "the Island's due to sink into the sea". He's learnt how fake he is.

What kind of analyst is this who plays therapeutic games with his fellow house-guests?

I don't know, perhaps you can ask R. D. Laing if you want to. Some of them I got it out of Laing. I never read any Laing, but the thought amused me.

Or Iris Murdoch?

Oh yes, it's much more out of Iris Murdoch, but she doesn't go into such a deeper world. Mangus is an older figure and he is lost in some way. He's happened. You see at the end people have slightly shifted; got all of them, and only slightly, because that seems to me where we are. The possibility of interlude he turns into the total tragic character. That had to be done on an open stage and it went on for about a minute. By the time I reached *The Knot Garden* I was thinking that we could go faster still, and I wanted the time between scenes to be cut to the minimum. But you can't do it as you can on the film, because they do it electronically. So in *The Knot Garden* you can give a tiny bit of music which lasts for about a quarter of a minute.

Another vital book behind it all is Shakespeare's *The Comedy of Forgiveness* [by R. G. Hunter] which is about a tradition that Shakespeare goes back to. It really came from Spanish plays, Renaissance plays, which were concerned with the Christian idea that you could have any amount of murder and God knows what going on on the stage as long as at the end you have Christian forgiveness. Prospero says what shall I do with these characters?

And it is Ariel who says, were I human, I would forgive them. So it's Ariel who teaches Prospero how to be human, but in the end Prospero—as a god or whatever he is—processes the scene of forgiveness. Mangus says that the power is in the play: in other words, if you

man, Yuri, really is broken up and his bones smashed up, and he's like a large egg, sitting locked up in white plaster of Paris. That scene is from the end of the play, to the beginning of the third act. But then the gardener, is quite different. She doesn't say anything—she simply steps across the circle and shrieks out forgiveness: "Blood from my breast." Now that comes out of one of the Spanish plays, where the mother produces blood from her breast as a sort of therapy. Absolutely real.

The new opera is about self-righteousness: when we are God and the others are the devil, or however we may put it. We are good and they are bad and must be eliminated to make the world right. That's the possibility that these [positions] really are stereotypes. The black girl suddenly says, No I can't go that way, and then inquires of herself what it may be. She uses a new vocabulary, something murmuring inside her, is that you can't go and mince other people up. As a character she believes . . . in the quality of her own death, that something might come of it.

Yuri, the one other character who comes out in the opera, has a way of being cold and distant, as though a traumatic death. He's anything but born into freedom, rather into the reverse. He has all the Turgenyev father-and-sons complex which is all mixed up in it. But in the end there is a vital reconciliation.

In the new opera a messenger comes—I dare say from the stars—but he's not going to let himself be turned into a God this time. He says, Who, old me? You must be joking! He's only a messenger, and only a psychedelic messenger at that.

What about the musical style of *The Ice Break*? Are there jazz elements in it?

No, none at all.

Is it a development of the musical language you were using in *The Knot Garden* or . . .

Partially, but . . . I don't feel it that way. The change is in the chorus singing, which is much more like . . . a lot of slogan singing almost. There are no beautiful choruses like in *Midsummer*. It's more like a lot of slogan singing almost. There are no beautiful choruses like in *Midsummer*. It's more like a lot of slogan singing almost. There are no beautiful choruses like in *Midsummer*. It's more like a lot of slogan singing almost.

Were you tempted to use any kind of familiar tunes, perhaps pop songs or whatever, as a basis for the slogan chanting?

There's only one and that's a hymn tune which was used by the Ku Klux Klan in the nineteenth century. Not that you would probably recognize it, or want to. They sang hymns when they collected each other to drink together. A man went round the villages on a horse and blowing a trumpet to summon them. This is all in an opera, and I had taken them to be the trumpet. They didn't necessarily meet to mince somebody up, though they did occasionally do so of course, and then when they were there they sang a hymn, which was a Methodist hymn written by an American.

Oddly enough someone in Schott's [Tippett's publishers] knew the tune because he'd been brought up as a Methodist. This comes at a moment in the opera at an extremely low point. It's not really what it's about. When the Klan danced there was a sort of surreal, barbaric dance, and one of the other tunes in the opera is a hoo-down, which the Ku Klux Klan used to dance quite a lot.

In their heads and all? I can't tell you that. Yes, I should think so. They danced to a fiddle, and that was called Fiddling Jack. I had taken a picture of them dancing to the fiddle with a man on the fiddle above them—I believe it was taken about 1913. This was not a black man, he was a white man, and he was getting him out of jail and then they strung him up and danced below the gibbet to a fiddle.

Are we going to see anything like this in *The Ice Break*? Yes, you'll see plenty of it. You'll see the fiddling; you won't see the gibbet.



## From left to right

By Alan Sked

**PETER PASTOR:**  
Hungary between Wilson and Lenin  
191pp. Columbia University Press.  
\$16.25.

**LASZLO DEME:**  
The Radical Left in the Hungarian  
Revolution of 1848  
162pp. Columbia University Press.  
\$15.

These two works, monographs in the East European Quarterly series, deal with revolution in Hungary. Neither is truly an original work but both raise interesting questions. Of the two, Laszlo Deme's *The Radical Left in the Hungarian Revolution of 1848* is the better book, since it is more tightly constructed than Peter Pastor's; moreover, since the latter has summarized his work in his introduction, there is little incentive to read the rest of his narrative. His general argument, on the other hand, is one which merits consideration.

Pastor's *Hungary between Wilson and Lenin* is in effect (like so much of the writing on Central Europe produced by European exiles or their descendants in America) the history of a missed opportunity—in this case the failure of the Allies at the end of the First World War to establish democracy securely in Hungary. "The survival of Károlyi's People's Republic," he writes, "depended on the support of the victorious powers whose ideology was now shared by Hungary." The leaders of France, Great Britain and the United States, however, failed to buttress the young Hungarian republic with the result that the Magyars in despair turned to Béla Kun and Lenin.

The villains of the piece, however, are not the Americans or the British but the French. The British, like the Americans, were indifferent to Hungarian affairs—Sir William Beveridge told Károlyi that the Allies "had many more important things to think about than the fate of ten million people in Hungary." Whereas the French were very much involved. The Allied military mission in Budapest which supervised the army's surrender was French; the Balkans had become a virtual sphere of influence of the French; and last, but not least, French troops had been committed in the struggle against Bolshevism in southern Russia. French interests, on the other hand, did not coincide with Magyar ones. Clemenceau and Pichon were anxious to bolster Romania's and communist intervention in Russia and to strengthen the position of the newly-created, or better, emerging states of Czechoslovakia and Yugoslavia. The result was that France allowed the Romanians to seize Transylvania, and Czechoslovakia to seize disputed areas on the northern Hungarian border in spite of armistice agreements which had previously been signed with Hungary. When it became clear, therefore, that Károlyi could not protect the territorial integrity of Hungary, the Hungarian Social Democrats ditched him in favour of Kun in the hope that Lenin's Red Army might save them.

In fact, the opposite happened. The Romanian troops, which were supposed to be fighting the Bolsheviks in Russia took up the struggle in Hungary instead, with the result that Kun survived no longer than Károlyi as Magyar leader, while Lenin in Russia clung on, meanwhile, with the support of the Red Army, the hope of a democratic Hungary died.

But were the Allies really to blame? Pastor makes out a plausible case but one which is in the last resort perhaps naive. For while it is true that Károlyi was widely and deservedly admired in Hungary, it is difficult to believe that even had the French adopted a different attitude, all would have turned out for the best. The spend with which the Social Democrats abandoned him for Kun hardly augured well for the future of democracy in Hungary. Moreover, his flower-revolutionaries still had to win the allegiance of the peasants and the nationalities and the latter in particular (the Ruthenes accepted, were simply not prepared to believe that the Magyars had changed their spots. As far as they

were concerned, the flower-revolution neither altered for Hungary's past nor offered guarantees for the future, and for the Magyars to believe otherwise was to ask for their cake and eat it. Thus a more cynical view of their history might be that in 1919 they got the government they deserved—a viewpoint which Pastor refuses to consider.

Deme's book is in many ways the opposite of Pastor's. It is justly written, uncluttered by detail (in fact we could do with more) and is eminently readable. Moreover, the story he tells is an exciting one, perhaps because—again in contrast to Pastor—it is the story of an opportunity which was grasped. It is the story of how the Hungarian radicals of 1848 protected the interests of their country against the supply of the Habsburgs and the nineteenth-century Magyar political class, by organizing meetings, forming clubs, publishing pamphlets and newspapers and speaking up in Parliament. The result was that by October 1848, the country was united behind Kossuth.

In demonstrating the significance of the radicals, however, Deme also points to their weaknesses. Their attitude towards the workers, for example, "tended to be idealized and abstract." A few of them were antisemites. Their greatest weakness was, however, their neglect of the Hungarian peasants after the liberation of the serfs, for only the eccentric Tinecsis, it would appear, really had any sympathy for the peasant. Finally, although they "approached the problem of the nationalities in a spirit of understanding and with the desire for mutual cooperation, they were not devoid of nationalistic intolerance." But, as Deme makes clear, most of the blame for this could be placed on the intransigence of Jellacic and the Croats—a reasonable judgment, it would seem.

Most of Deme's judgments in fact appear to be very reasonable. (The Archduke Palatine Stephen, for example, is held to have been deceitful.) However, the relative roles of Batthyány and Kossuth are illuminated best of all. Thus it is clear that Batthyány had so obviously exaggerated every single step of the compromise by October 1848 that the country, although still immensely royalist, could nevertheless resign itself to Kossuth's policy of resistance. And Kossuth himself, it turns out, was a somewhat more moderate figure than previous Western historiography has suggested. For, if Deme is to be believed, it was only with the debate on the army bill during July and August 1848 that he turned to the left of his Cabinet colleagues and on that occasion supported Batthyány's efforts to reach a compromise. Failure to reach an agreement was certainly not his fault.

My main criticism of *The Radical Left in the Hungarian Revolution of 1848* is that Deme has failed to use any German or Italian sources and seems to have relied on some recent research in Hungarian. Moreover, many of the issues he takes up deserve a more detailed presentation.

## Captured by corsairs

By C. R. Boxer

**STEPHEN CLISSOLD:**  
The Barbary Slaves  
190pp and 80pp plates. Black. \$5.75.

This is a compact and readable account of its subject, spanning the period c. 1500-1830. Stephen Clissold describes the rise of the Barbary States of North Africa; the relations between the Muslim corsairs and their Christian captives; the various forms of bondage, particularly in Algiers; successful and abortive escapes; the renegades; the procedures for ransoming the slaves and a chapter devoted to the English slaves in particular. The bulk of the captive slaves came from Christian shipping and the coastal regions of the Mediterranean; but some were secured in gaudacious raids on places as distant as Iceland, Ireland, and the Azores.

## Soldiers of standing

By Martin Clark

**JOHN WHITMAN:**  
The Politics of the Italian Army  
1861-1918  
216pp. Croom Helm. £7.50.

The Italian army is a difficult subject to take seriously. Italians themselves regard it with hostility, indifference, frivolity or, at most, solemnity. Yet it was not always so. Throughout the nineteenth century Italians took military matters very seriously indeed. Garibaldi was perhaps the most successful, certainly the most popular soldier of his day. One of Edmondo De Amicis' best-known works was an apology for military life. Successful horse-bound kings insisted on playing at supreme commander.

The army claimed to be the school of the nation, teaching conscripts how to be, and speak, Italian. The claim was partly justified, and the army had an impact on the other schools of the nation as well, by insisting that physical training be made compulsory. More importantly, the army was the protector of public order against brigands, anarchists, Bourbonists, papalists, socialists, regionalists and free-lance rangers. This was an indispensable role, and largely accounted for the military's high status. The army represented progress and was the main bulwark against both reaction and revolution.

Hence "defence" spending remained higher than all the state's "civilian" expenditure combined. Hence, too, questions of military organization and structure were crucial, and aroused surprising passions among relatively peaceful men. If the army were to be usable against popular disturbances, it had to be a "professional" army, loyal to the crown and its conservative generals. There could be no question of the citizens' militia or of the "nation in arms". Yet the Garibaldian tradition never quite died out, and Garibaldi's successes in the field were always, at an embarrassing level, the province of the army.

Furthermore, for its internal role the army had to be organized along certain lines. Except for the specialized Alpine troops, Italian regiments were "national", i.e., recruited from two distinct regions, too long, either. This arrangement was thought necessary to ensure the recruits' willingness to fire on rioting mobs. The system had its disadvantages, of course, chief among them being that it would be extremely difficult to mobilize quickly in the event of war. That was a trivial objection, at least to civilians, for the fatherland was menaced far more from within than from without.

In short, the army was well integrated into the political system of nineteenth-century Italy. Its "professional" status was enhanced by its efforts at nation-building, by the need for repression, and by the crown. There were usually a few

serving officers in the Chamber of Deputies, and the ministers of war was always a general. All this may help to explain why the Italian army was so little tempted to "intervene" in politics. There was no need. There were to be no coups, no pronunciamientos, no Italy. When a king on occasion toyed with the idea of ruling the country without parliament, his generals soon dissuaded him. It was just not to tempt fate. But fate struck back anyway. The army's status depended on the establishment continuing to think that the plebs had to be kept under. In the early twentieth century the establishment realized that the plebs could be bought off instead. The army was left without an internal role, and interest in it rapidly declined. Even worse, some people began expecting it to fight foreign wars.

John Whitman's book, *The Politics of the Italian Army 1861-1918*, draws attention to the army's importance in nineteenth-century Italy, and recounts the history of the period from this unusual military perspective. It is essentially a general politico-military-diplomatic narrative, up to date on the literature, and refreshingly free from cant. The later chapters make many interesting points about Italian politics before the First

World War. The earlier chapters, however, are less successful. Despite the title, nearly a third of the book covers the period before 1861, and it is little about the Risorgimento campaigns that has not been said more elegantly already.

My real criticism of Mr Whitman is the grossly unfair one that I should have written a different book. An opportunity has been missed. He tells us much about ministers and generals, but little about colonels, NCOs or the 2nd Even the Carabinieri barely get a look-in, which seems wrong, considering that they were the "Fin Arm" of the army, that maintaining public order was the army's prime task, and that the American writer Ford called them in 1914 the finest police force in Europe. I still badly need a monograph on the Italian army, because such issues as the recruitment and training of officers, and how the army coped with its "repressive" role during civil disturbances are at the centre of our interpretation of the period. In a book about the politics of the army, one would also expect to learn some of the modern military doctrine about the army's influence in the Senate, and about the role of the king's aide-de-camp. Mr Whitman whets the appetite, but the main course has yet to come.

## All Slavs together

By T. I. V. Thomas

**PAUL VYSNY:**  
Neo-Slavism and the Czechs 1898-1914  
287pp. Cambridge University Press.  
£9.50.

"The great idea of Slav brotherhood is still, unfortunately, no more than a sentimental slogan. It is a slogan which has never been more than an emotional concept. These words, published on the eve of 1914, Karel Kramář, the most celebrated Czech politician of his day, wrote the epitaph of the Slavic movement he had inspired and led. It was not merely political, emphasizing rather economic and cultural cooperation between the Slav peoples, but underneath it had definite political aims. The Czechs, who provided much of the driving force of the movement, were embroiled with the Germans and looked for closer alliances, especially with the other Slavs of the Habsburg monarchy; universal suffrage, introduced in Austria in 1906, made such political cooperation seem more urgent and more necessary. It was assumed that a solid Slav block in the new parliament, where the Slavs had a slight majority, could challenge German and Magyar predominance, alter the domestic policy of the monarchy along federal lines, and thereby replace the alliance with Germany by a rapprochement with Russia. Czech popular sentiment was traditionally Russophile; Czech businessmen wanted to export to Russia; the Russo-Polish antagonism hampered Slav cooperation even inside the Habsburg monarchy; and the 1905 revolution gave the Russian government a constitutional face in place of the autocracy which had repelled many Czechs.

Neo-Slavism, even as a revised form of pan-Slavism, was in fact an attempt to achieve more than old Slavophile ideas. It was a doctrine of liberty, equality and fraternity should regulate the relations between the Slav peoples; but the sad fact, which neo-Slavism expressed by the Czech Slavist who wrote in 1907 that "whenever two Slav nations lived side by side they came into conflict".

Russo-Polish antagonism in particular remained intractable and was not lessened after the 1905 revolution. Neo-Slavism was a propaganda movement; its main activities were the holding of congresses, as at Prague (1900) and Sofia (1910); its leaders included men with some political influence but none with power. They hoped to influence governments, especially the Austrian, Russian, and German. Official Russia was never favourable to the movement; and Austria-

Russian rivalry in the Balkans, which grew increasingly intense after 1908, killed all hopes of an Austro-Russian rapprochement—even assuming that had ever been feasible.

Paul Vysný in *Neo-Slavism and the Czechs 1898-1914* writes sympathetically about Karel Kramář in his book on pan-Slavism. He explains clearly the circumstances which gave rise to the movement and he is less convincing about its success or its failure. He is better at describing the movement than on the political system of the Habsburg monarchy to which neo-Slavism was intended to give a new direction. He fails to state clearly that several of the underlying neo-Slav political "products" of the movement were unfounded. He repeats uncritically the neo-Slav belief that the slight Slav majority in the Austrian parliament after 1907 had changed the political balance of power.

The new parliament had in fact no power that its predecessors had. The foreign policy of Vienna—the latter being always the most accessible to public control. The idea that a solid Slav bloc, if the could ever be created, would achieve the federal reorganization of the monarchy, ignoring the realities of power; not only that of the Magyars and Germans but also the remnants of power of the dynasty which had no wish for genuine federalization.

The falsity of those assumptions, which the author should have recognized, is the deeper reason for the failure of the movement. All of this helps to explain the change of heart which Kramář and others underwent in 1913-14 in relation to the Habsburg monarchy. By the all hope of reforming the monarchy was dead and the possibility of its dissolution and of some form of Czech independence had to be seriously considered. The man who did most to realize this solution, T. G. Masaryk, had always stood aloof from neo-Slavism.

This book is a valuable study of a national bias but it is not a balanced study of Czech "lands", as the author consistently does, is merely tendentious. Until 1945, a considerable part of the population was not Czech and denied on principle that these were Czech territories. By the time of the "Czech national" reads oddly; Czech German antagonism at this time was anything but racial.

A second, revised edition of M. K. Dziewanowski's *The Communist Party of Poland* (419pp. Harvard University Press. £11.25) has just been published. Mr Dziewanowski has added a new section devoted to the "October Revolution of 1938" and an epilogue which deals with the Austrian, Russian, and German. Official Russia was never favourable to the movement; and Austria-

## France one and indivisible

By Steven Englund

**JEAN-YVES GUIOMAR:**  
L'idéologie nationale  
286pp. Paris: Champ Libre. 36fr.

We finally have a conceptual and empirical study of French nationalism which moves beyond both the mainline bourgeois and the knee-jerk Marxist approaches. Jean-Yves Guimomar's starting-point is that the myth of "la nation, une et indivisible" has unconsciously seduced even those scholars who formally adhere to the disenchanted myth of reason and the scientific method. He writes: "No coherent expression of [ideological reality] can be given by those whose point of reference lies within its bounds.... A meaningful account of nationalism can only occur on the condition that the student makes a clean break with all national beliefs."

With archaeological thoroughness and skill, M Guimomar then proceeds to analyse the myth of modern French history, together with its codes, artifacts, signs, and symbols. This myth—which quickly became a full-blown ideological matrix, and gave rise to numerous political philosophies, styles, movements, and groups (Boulangism, republicanism, Gaullism, Poujadism, etc.)—was as follows: In 1789 the people of France took back control of their destiny from a tyrannical monarchy, aristocracy, and church; established a democracy based on liberty, fraternity, and equality; and welded a community—the Nation—into one indivisible unity, anchored in a common culture, geography, spirit, and language, and free of political and economic divisions and conflicts.

As a historian, M Guimomar is intent on systematically making the origin and growth of the national ideology with the outcome of the socio-political struggles which, among classes and parties during the eighteenth century until the Revolution. As semiologists, he sets about squeezing a flood of new meanings from the familiar texts, discourses, and sundry linguistic "products" of the nation-builders. The result of his efforts is a first-rate, convincing historical analysis of the origin and function of nationalism in France; but, more importantly, he has established a semi-symbolic conditioning power for ideology—a measure of independence from the economic infrastructure and a refinement of analysis which it has not received before in Marxist interpretations.

His dense and complex argument

can be summarized briefly (if inadequately) as follows: the nation is an "imaginary reality" which, however, is as "real" to its eighteenth-century spokesmen as power looms or steam-hammers. To a large extent it dictates and clothes their words, policies, and perceptions. Subsuming it, however, is the more potent material reality which, unlike the ideological one, is "of the order of the unspoken, even the unspeakable." This is the reality of the production. The middle class obviously do not see themselves as the agents of a new economic system, but rather as harbingers of the glorious nation. The "unspoken" quietly institutes itself politically in the executive power, the State, but it is clothed at all times in the garb—the institutions, texts, "products"—of the nation.

Terms like nation, national sovereignty, and national representation are simply the fantasy of power. The nation is a symbol, the reality. The advent of the nation-State demonstrates the fact that there does not exist any reality without a corresponding symbolism. The theory of the superstructure is merely a projection of the infrastructure ignores completely this specificity and the necessity of this level of the symbolic, which

is not simply a direct translation from a "concrete reality."

Thus, the problem comes when the material "unspoken," which is the emergence of capitalism at the economic base of the new nation, effectively starts to undermine those very national principles (liberty, fraternity, equality) and national presuppositions (unity, consensus, oneness) almost before they can be chiselled onto the facades of government buildings. The new means and relations of production, says M Guimomar, in effect take away from men and women the substance of the formal freedoms and rights which they are accorded with national citizenship. "Nation" thus takes its place between two realms of discourse—one which registers human desire and has as its key word, equality; and the other which registers the real and has for its key word, hierarchy.

These abstractions become tragedy at the human level. Robespierre, for all his sincerity, acuity, and revolutionary passion, understood only too late the stark realities of the new economic political structures in the State) which were sapling the meaning of the universalist patriotism and revolutionary principles of his Jacobin leadership. factionalism and class conflict in

## Nice Jewish boys with clubs

By T. R. Fyfe

**JANET L. DOLGIN:**  
Jewish Identity and the JDL  
180pp. Princeton University Press.  
£10.

Towards the end of the 1960s, two new developments forced themselves upon the awareness of the more actively minded New York Jews. First, in the black ghettoes, black consciousness and Jewish shopkeepers plus opposition to white Jewish schoolteachers gave rise to what seemed an upsurge of emotional black American anti-semitism, that split over into political and Jewish neighbourhoods. A second, convincing historical analysis of the origin and function of nationalism in France; but, more importantly, he has established a semi-symbolic conditioning power for ideology—a measure of independence from the economic infrastructure and a refinement of analysis which it has not received before in Marxist interpretations.

His dense and complex argument

couraged by the Soviet government, but some were fostered by it. Under the pressure of increasing social discrimination, many Soviet Jews asked for exit visas to Israel.

The powerful American Jewish establishment reacted to these two phenomena by the usual official, loud but careful protest through the usual institutions, but for an uneasy moment it seemed to feel itself outflanked.

In 1968, a young Brooklyn Jew, Rabbi Meir Kahane, founded the Jewish Defence League, the JDL, dedicated to meeting violence with violence, and to making headlines. A young Jewish member (an exaggerated figure) ready to train in karate and riflery. In 1969, vigilante groups of young JDLers were said to be parading through Jewish neighbourhoods. An advertisement in the *New York Times* showed six young Jews with clubs waiting outside a synagogue for potential black assaults, with the caption: "Is this a way nice young Jewish boys should behave?" "No," said the *New York Times*. "Yes," said the advertisement.)

Rabbi Meir Kahane, heading the

principles and presuppositions of the national ideology was less the class conflict due to the emergence of the capitalist means and relations of production than the plain fact of France's economic diversity, cultural and linguistic heterogeneity, and peasant apathy and defiance. The real fiction of the "nation" myth lay in its assertion of Frenchness where separatism and indifference reigned. The great success of the national ideology would be precisely that the policies to which it gave rise finally succeeded over the course of a century in welding a homogeneous cultural, linguistic, and economic base for mature capitalism to flourish upon. Thus, by the late nineteenth century the "unspoken" had indeed shifted identities from a primitive and diverse economic system to a uniform, mature one. Ironically, too, the national ideology became increasingly less believable and less useful as the official far beyond the content of M Guimomar's book. He has laid an important foundation with this volume on the revolutionary period: it now remains to others (or, indeed, to him) to do empirically what he has done conceptually in his earlier work on France. What was subverting the

For all that it is a fundamental contribution to the study of French nationalism, M Guimomar's book is not without faults. There is an occasional lack of convincing empirical evidence—e.g. he is weak in proving that the Dantonists used a "national" vocabulary whereas the Robespierists employed a "patriotic" one. Moreover, he tries to do without the use of the national ideology and thus fails to take note of whole factions and geographic-social constituencies within France who never espoused the national discourse with much conviction.

Most problematically, M Guimomar is premature in speaking of nationalism in eighteenth-century France. What was subverting the

of the modern young Jew as a tough fighting man. Alas, it was all petty delusion. Soviet policy could not be deflected from its anti-Israel line by minor rowdiness in the streets of New York, which also could not affect the essentially bourgeois, respectable character of the American-Jewish representative institutions.

In 1972, Rabbi Kahane went to Israel where he joined up with misbegotten little anti-Arab groups, which was a mistake, for here he was in touch with a real conflict where men like Moshe Dayan kept the guidelines. For repeatedly breaking the peace, Rabbi Kahane in Israel was arrested, re-arrested, threatened with deportation and finally dismissed as a squallid minor nuisance with a suspended sentence. In 1974, disappointed, he resigned from the JDL. In New York, black anti-semitism had meanwhile also intensified down. The party was over.

For a moment of time, however, Rabbi Kahane had his place in the headlines, with long interviews devoted to him in *Playboy* and the like, and one of the results is this very curious book. The author Janet L. Dolgin, is an assistant professor of anthropology at Columbia University and for a year and a half she closely observed the activities of the Jewish Defence League in New York and Jerusalem. While much of the book is a mistake, for she takes on a grand anthropological scale to analyse Rabbi Kahane's concept of a new, tough Jewish identity and to pinpoint the place of alleged Jewish violence in America where meanwhile the example of the blacks, the assertion of all kinds of group ethnicities is the new fashion.

As such, Miss Dolgin's thesis is puzzling indeed. For although a University of Chicago colleague says in typical jargon that Miss Dolgin's book presents a "contribution to the understanding of racial and ethno-political conceptualization," the sad truth is that she is applying heavyweight anthropological expertise to a total triviality. The facts of the contemporary Jewish situation are all very evident. There is the fact of a threatened Israel in a hostile Arab world. There is the fact of a powerful American Jewish protecting Israel but at the same time more bourgeois and assimilated. There is the fact of Soviet Jewry under pressure and with an uncertain future. But the attempt of Rabbi Kahane and the JDL somehow to synthesize these facts and to manufacture a new racial and ethno-political concept out of anti-Semitic violence in New York during the First World War 1914-1918 (201pp. University of Toronto Press. \$15). The book is a joke. It is therefore surprising to see it made the subject of an anthropological study which is obviously seriously intended and written, or over-written.

## The Lévesque line

By H. S. Ferns

**JOHN SAYWELL:**  
The Rise of the Parti Québécois  
1967-1976  
174pp. University of Toronto Press/Books Canada. \$12.50 (paperback, \$5.95).

René Lévesque, the Prime Minister of Quebec, is the first instance of a television personality creating a political party and taking over what may become a nation, as if Robin Day or Angela Rippon were to found the English Party and save us from the corresponding Celtic. For Quebec, M Lévesque was in the majority of French-speaking Canadian homes telling the people about the world; now he is telling them what to do there. A leader who on any reckoning is forcing Canada to reconsider itself fundamentally.

John Saywell's book is devoted to a careful historical analysis of the political line adopted by M Lévesque from the time of his departure from the Liberal Party of Quebec in 1967 to the triumph of the Parti Québécois at the polls in November 1976.

1968 was the year of general elections when M Lévesque, brought together le Rassemblement pour l'Indépendance Nationale, the Ralliement National and his own Mouvement Souveraineté-Association to

form a united Parti Québécois. These three groups had three essential political views in common. First, they sought a clean break with the politics of negotiation between the provincial government in Quebec and the Canadian Federal government in Ottawa; second, they sought an acknowledgment by Canada and the international community of the independent sovereignty of Quebec without any qualifications regarding its association with Canada; third, they rejected the path of violence à la Castro of the Front pour la Libération de Québec and the path of non-violence à la Guevara of the Parti Québécois.

In short the Parti Québécois was created as a democratic, parliamentary party seeking national independence for the predominantly French-speaking Quebec community. A closer look, which Professor Saywell helps us to take, reveals that the party is an organization top-heavy with intellectuals drawn from universities, schools and the arts, a party in which the only economic interest group represented is the organized public service and industrial workers.

The first electoral test of the Parti Québécois came in 1970. Under M Lévesque's guidance the party presented a programme, differing in Quebec by a vast margin, to like those of the Union Nationale, which was in office, and the Liberals, the official opposition. Except on one point: Quebec must become a sovereign state independent

ent from Canada though linked with it economically. The Parti Québécois won only seven seats in a legislature of 108, but it polled the second highest percentage of votes; 23 per cent compared with 19.6 per cent for the defeated Union Nationale, whose stock-in-trade was "anti-English" nationalism. From this point the PQ was a credible party.

During the crisis occasioned by the kidnapping of the British Trade Commissioner and the murder of the Liberal Cabinet Minister, Pierre Laporte, by the Castro-style nationalist terrorists, M Lévesque managed to disassociate the party from the terrorists without supporting either the Quebec Liberals or the Canadian government led by Pierre Trudeau.

In the election of 1973 M Lévesque made the mistake of stating concretely what a Parti Québécois government would do in practical terms of economic management. Instead of increasing the credibility of the party, this gave the Liberals something to criticize and ridicule. Even so, the PQ increased its percentage of the vote and became the official opposition, although this meant having only six seats compared with 102 for the Liberals.

Having fought off the party militants who wanted to force everyone in Quebec to speak French and to socialize all the major industries, M Lévesque invented his winning gambit: the promise of a referendum on Quebec independence. This enabled those fed up with the Lib-

eral government of M Bourassa, but who did not want independence, to vote a tactical vote for the PQ. With this bid for a new clientele, M Lévesque attacked the government along much the same lines as the Labour Party attacked Mr Heath in 1974. M Bourassa for his part tried to make the election into a vote for remaining in Canada. But M Lévesque had put this question on some future agenda, and so the electorate went for the PQ giving it 41.4 per cent of the vote and seventy-one seats in the National Assembly.

Prime Minister Trudeau and Prime Minister Lévesque agree that there is not going to be a civil war over Quebec independence. What seems most likely, as far as one can judge from Professor Saywell's account of M Lévesque's thinking, is a new attempt to get rid of the British North American Act and to replace it with an arrangement more like a treaty than a constitution. This arrangement will accept Quebec's independence but maintain the economic essentials of a continental community.

Drawing on local archives and museums, Barbara M. Wilson has assembled a collection of photographs and documents to present a picture of life on the "home front" during the First World War 1914-1918 (201pp. University of Toronto Press. \$15). The book is a joke. It is therefore surprising to see it made the subject of an anthropological study which is obviously seriously intended and written, or over-written.

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## Relatively ideal

By Sarah Wintle

ISAHEL G. MACCAFFREY:  
Spenser's Allegory  
The Anatomy of Imagination  
433pp. Princeton University Press.  
£18.80 (paperback, £7.90).

The *Faerie Queene*, being both long and incomplete, both episodically dreamlike and continuously analytic, is a difficult poem to write about, especially if one attempts to grasp the nature of the work as a whole. Isabel G. MacCaffrey in her interesting but curiously unsatisfactory *Spenser's Allegory* is aware of the difficulties.

There has been some tendency in recent criticism to insist that the *Faerie Queene* is a poem of the imagination, that it involves a willingness to surrender to the poet's guidance; once we have done that we shall find that he demands of us a continuous intellectual and imaginative agility, a willingness to attack and tear to pieces, unfold and unfold, that challenges the most sophisticated literary training.

The book takes as its premise the idea that Spenser's great work is a poem created by the imagination about the imagination. This faculty is here conceived of as being concerned with ways of seeing, of relating to "in relation to idealist possibilities of Paradise and happiness, as well as in relation to what truly is. Allegory in particular is a mode of analysing such relationships, and the function of the "world"; what we see is what we think, and moral analysis is closely related to epistemology.

It is this preoccupation with imagination that for Professor MacCaffrey gives the poem its unity, albeit in this case a unity of an almost self-defeating kind. She argues that in the course of the work Spenser's imagination comes, if not to distrust itself entirely, at least to feel a melancholy sense of its own inadequacies in the face of the increasing grim reality. The various manifestations of Book IV, for example, are read as deliberate defences of narrative decorum, a decorum which cannot withstand the challenges issued by the real. Similarly in Book VI the status of the verbal artifact is attacked by the necessary destruction of the purely eloquent shepherd, and by the final escape of the Blatant Beast, "Spenser's most formidable and explicit symbol for the misuse of language". Parts of this argument are more convincing than others; Professor MacCaffrey, like a number of writers on Spenser, seems reluctant to suggest that some of her evidence may be due not to poetic strategies, but to poetic lapses.

However, the argument for this kind of unity often disappears behind other preoccupations. The strength of the book have their roots in certain dated observations about the way the poem works, as in the following quotation from the discussion of Book IV: "Humn beings like Amelma meet just only if they create situations

that permit her to become manifest in them or their aspects. But Amelma without her twin counter-virtue cannot help encountering just as long as she is unmarried: the definition of her nature requires it."

A number of such fine distinctions are made in the book, distinctions between different kinds of character and differences in narrative mode which Spenser is shown to be using in subtle and meaningful ways. Indeed this aspect of the book goes some way towards providing, or at least suggesting how one might provide, a kind of classification of Spenser's narrative techniques, the reading of which requires that "continuous intellectual and imaginative agility" in the reader. Such an approach could be interestingly extended, especially in relation to some of the literary models and generic antecedents.

Professor MacCaffrey is less concerned, however, to place her criticism in a context of literary history than in relation to a more theoretical and philosophical conception of Spenser's aims. Such a context allows her to see him as a kind of modernist.

This book will consider some of the ways in which Spenser's sophisticated and self-conscious allegory deals with epistemological problems including the capacities of the imagination to create vehicles of truth.

This, from the long introductory section on "Allegory and Imagination" which precedes the fairly comprehensive part by part account of the poem, is qualified a few pages later:

It is often said that self-referring fictions are peculiar products of the introspective "modern mind". But modernity and self-consciousness are themselves recurrent phenomena. Readers of Dante, of Chaucer, of Spenser, know that imagination's most appropriate personification has always been Narcissus.

An important and problematic question is raised here, but its significance is shrugged off with a superficial allusiveness.

It has to be said that there is too much such flaccid writing in this book, when the need for more serious consideration seems pressing. So, later in the book it seems most frequently when Professor MacCaffrey admits, while discussing possible poetic functions of narrative uncertainties and awkwardnesses, "as with most facts concerning the narrative of *The Faerie Queene* we cannot be sure whether it can be attributed to deliberate design, "Deliberate design" or the conscious use of literary modes and forms is not always discriminated from an overtly self-referring use of such things, and even if such a self-referring use is admitted, it by no means clear that it is exactly the same as self-consciousness of a modern kind. Spenser's extraordinarily un-self-conscious ease in the world of his imaginings has all ways been a crucial contribution to the quality of the poem. This is a very complex relation between the willed and the unwillful, the self-conscious, the conscious, and the unconscious which this book points to, but never quite formulates. It is suspected that if it had been shorter it might have been more exact, as well as cheaper.

John Landman's deep inwardness. Both poems become more personal as they progress, and they each successfully suggest of the slow process by which the "allegorical" becomes "naturalized" into an authoritative inner self, a process that will ultimately undermine the allegorical medium. There is much theological commentary, showing how both Langland's *Piers* and Spenser's *Chaucer* stimulated introspection. Spenser's Arthur represents Christ less transparently than Langland's *Piers*, his shield marking a newly rigid barrier between divinity and humanity; the increasing enigmatic quality of the concrete in *The Faerie Queene* produces a heightened tension between history and myth.

The theme of the allegorical poets' self-consciousness is an interesting one, but the task of inquiry is oddly limited. Dr. Anderson emphasizes that she is not treating *Piers Plowman* as an influence on *The Faerie Queene* but as a "mask" or "heuristic device", which,

## Highly debatable

By John Wilders

WILLIAM C. CARROLL:  
The Great Feast of Language in  
"Love's Labour's Lost"  
277pp. Princeton University Press.  
£10.50.

The trouble with most academic criticism of *Love's Labour's Lost* is that it makes the play seem much more simple-minded and moralistic than it appears in performance. The usual interpretation is that Shakespeare created in the little community of Navarre a group of people who are in various ways narrow-minded, superficial or frivolous as a result of their isolation from the world but who, after the sobering experiences they undergo during the course of the play, seem likely to become wiser and more realistic in the future. The departure of the young noblemen from the court and into the world in this view, the beginning of a much-needed journey from fantasy to reality which the audience should observe with wholehearted approval.

This interpretation (which in a simplified summary makes the play seem remarkably like *King Lear*) does less than justice to the subtle, complex effects created by a good production, such as those by Hugh Hunt shortly after the war or John Barton for the Royal Shakespeare Company. As we see them on the stage, the noblemen are idealistic as well as immature; the scholars, Holofernes and

Nathaniel, are energetic and inventive as well as naive, and when the community, like the pageant of the Nine Worthies, disintegrates in the last act, we feel regret as well as reassurance, a sense both of loss and gain. Shakespeare's attitude towards the characters of the early comedy has a complexity and generosity we normally expect to find in his mature works.

In the introduction to his full-length study of *Love's Labour's Lost* William C. Carroll gives the impression that he is about to dis-

miss this narrowly moralistic interpretation in favour of one which does justice to the play's subtleties. "Love's Labour's Lost", he explains, "has been oversimplified even by its recent critics, who tend to be dogmatic where Shakespeare is tentative and ambivalent"; the dramatist's unwillingness to express any narrow, fixed opinion, he argues, reflected in the construction of the play, which consists not so much of a series of events as a number of debates where one point of view is counterbalanced by another.

Mr. Carroll's analysis of these debates — on the function of language, on theatrical illusion, on poetry, art and the imagination — is learned and ingenious. He expresses very clearly the philosophical foundations of the comedy, but he misinterprets it in precisely those ways which those critics whose views he attacks. The characters whom Shakespeare created in a "tentative and ambivalent way", Mr. Carroll dogmatically condemns: the gentle person is "steeped in folly", his speeches weighed down with "foppish affection"; the meticulous scholar, master's devotion to philology reveals "a suffocating imaginative stagnation" exemplified in that "miserable attempt", his epiphany on the deer; the eccentric Spaniard is guilty of "narcissism" because "nothing seems so admirable to him as the drone and surge of his own voice". Indeed practically all the major characters are "primarily narcissists": the young men's self-indulgent, self-love, of the "false and outmoded image of the nature of woman . . . of the most self-deceiving kind", and their love-poems are contemptible, about "eyes and light". Shakespeare's dialogue which, brought to life in performance, shows an astonishing variety, vivacity and wit, is, for Mr. Carroll, deliberately second-rate and, with the exception of a few moments, and of the final songs, contains "no touchstone which rings true and inevitable". Only the women escape his censure, as "the embodiment of common-

sense, inflicting on the men a severe moral education which they thoroughly deserve and which, continuing after their marriage, will be to their benefit". It is, certainly, true that *Love's Labour's Lost* is made up of debates, but they are debates in which one is allowed to hold a sympathetic point of view and in which the women may at times, as the play progresses, be more judicious than the men. The young men's love-poems are conventional but they are also, in a way which the women fail to realize, seriously intended and no worse written than one might expect of provincial courtiers. Mr. Carroll seems to me to misunderstand the dramatic mood when he complains that the Prince of Navarre is not as great a poet as Donne. The pageant of the Nine Worthies may be a shambles, but the scholars have their uses. He wants us to shoot the pianist when he's doing his best; as an actor he had no doubt suffered the distress of courtly audiences and he here charitably depicts them as well and the ineptitude of the royal entertainers. It is this liberal, ally of mind, the capacity of Shakespeare to understand both sides of any situation, that Mr. Carroll overlooks.

His lack of dramatic sense also leads him to misinterpret some details. Of the achievement of the final songs he remarks that "Holofernes would be astonished" for getting for the moment that Holofernes and the parson are said to have wracked them, and, presumably, the parson does not move over, indicate that Holofernes stumbles in a degrading "Chaplinesque pratfall" as he leaves the stage; on the contrary, the Princess calls for a light so that he may make a decent exit without falling. Mr. Carroll is an ingenious discoverer of concealed puns, but I challenge him to coach an actor to make the words "daisies pierce" and "lady-smocks" sound simultaneously like "day's eyes pierced" and "lady-smocks" while singing them. And if this vocal feat were actually performed, how would it affect an audience's response to the play?

Put somewhat tersely, the modern state (and such is the nature of the modern state) is a court, bureaucratic administration, military establishment, legal protection of inventions, scientific and scholarly academies, institutions of learning) provided the conditions which enabled the men of ideas to create a completely new civilization in the West. The absence of such participation and public encouragement by constituted authorities in other parts of the globe may well have retarded the rise of their "underdeveloped" condition until recently.

Of equal import in shaping the modern world has been the break that eventually occurred between the men of ideas and the very political authority which had given them support and encouragement of their ideas. The break resulted in a parting of ways between these men of ideas — the majority who formed a professional "class" working within the establishment and those — the minority — whose dissatisfaction with the status quo led to their "underdeveloped" condition until recently.

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aim is to illumine *Paradise Lost* by examining it in the light of Renaissance critical theory — not "an inattentive guide", we are assured, yet "of potential, though limited, value".

Elsewhere, however, Professor Steadman appears to be unable to categorize in discussing "recognition", for instance, he concludes that scenes in *Paradise Lost* seem to confirm "Milton's deliberate exploitation of the technique as described by Aristotle and elaborated by his commentators". Confronted by such an authoritative judgment, the hapless reader begins to worry lest *Paradise Lost* was written primarily in order to confirm the tenets of Renaissance critical theory. Professor Steadman is fortunately alert to the peril. Repeatedly if rather too discreetly he points to Milton's enrichment of the basic norms of that "recognition", for instance, the "wilderness" as a metaphor for the "irony" — not itself a dimension which unduly exercised either Aristotle or his commentators. At the end of this slim volume, moreover, we are also provided with an epilogue whose title ("Epic as Paradigm: Epic Design and Divine Idea") permits, through juxtaposition, a comparison of the poem with the *Divine Comedy*. It is a reassuring reassurance, that *Paradise Lost* is not a "parody" of the *Divine Comedy*, and the rest were indeed transcended by Milton in a poem which is, when all is said, primarily a poem.

In their latest and thirteenth volume in the New Series of Essays and Studies, the English Association have broken new ground by applying the insights of other disciplines to literary criticism (*Essays and Studies 1977*, edited by W. Moebius, published by the Association of Modern Languages, 1977). Josef Hermann writes of the painter and literature, Mike Weaver of Edgar Allan Poe in relation to early avant-garde films; Christopher Luckett of the attitudes of several modern writers to Arnold Dolmetsch's revival of old music; and Nathan A. Scott on criticism and religion.

## The rise of the intelligentsia

By Marc Raef

NICHOLAS V. RIASANOVSKY:  
A Parting of Ways  
Government and the Educated Public in Russia, 1801-1855  
323pp. Oxford University Press.  
Clarendon Press, £12.

The dynamic role of ideas and, consequently, of "men of ideas" has been a striking feature of modern civilization. It is of Western societies that eventually participated in the process of industrialization. The men of ideas formulated the values of unbridled productivity and the belief in the progress of the human race. It was they too who devised the methods for discovering the laws of nature and for taming the physical environment, so as to make possible the unceasing expansion of the modern world. The public role of the men of ideas was fostered by institutions of authority which saw the benefits to be reaped from intellectual creativity. The role played by men of ideas (legists, writers, philosophers, scholars, academics, etc.), supported by the modern state, is evident in the formulation of economic and social policies and in the development of material and scientific progress of Western societies.

Put somewhat tersely, the modern state (and such is the nature of the modern state) is a court, bureaucratic administration, military establishment, legal protection of inventions, scientific and scholarly academies, institutions of learning) provided the conditions which enabled the men of ideas to create a completely new civilization in the West. The absence of such participation and public encouragement by constituted authorities in other parts of the globe may well have retarded the rise of their "underdeveloped" condition until recently.

Of equal import in shaping the modern world has been the break that eventually occurred between the men of ideas and the very political authority which had given them support and encouragement of their ideas. The break resulted in a parting of ways between these men of ideas — the majority who formed a professional "class" working within the establishment and those — the minority — whose dissatisfaction with the status quo led to their "underdeveloped" condition until recently.

The revolutionary intelligentsia (as the minority came to be known), with social roots in the ruling strata of society, needed to find another social class as an object of its dedication and whom to pin its hopes of liberation on. The revolution in France in the eighteenth century, the men of ideas (largely from noble and "bourgeois" backgrounds) discovered and fastened on the bourgeoisie as a potential ally. The order they advocated, while in the late nineteenth century they turned to the proletariat, and in the twentieth to the peasantry or to national minorities. In the long run the revolutionary intellectuals either became the passive tools of the new ruling class or were driven to resume their "revolutionary" efforts.

Nicholas V. Riasanovsky's informative book *A Parting of Ways* should be read against the background of this historical experience of the modern world. In fact, Mr. Riasanovsky does not grapple with the issues it raises, but he chronicles with much erudition the overt relationships between state and educated society in Imperial Russia prior to the "Great Reforms" of Alexander II.

The scope of the book is kept narrow by a somewhat restrictive definition of the two contending elements whose interaction it describes. Wisely eschewing the ill-defined term "state", Riasanovsky defines government essentially as the policies of the autocrat. It is true, of course, that the Russian autocrat played an even more determining role than the most absolute monarch in Western Europe. This was particularly so in the case of Nicholas I (in whose reign the parting of the ways, as it were, took place), in whose view of the obsessive mania with

which this conscientious and pedantic monarch reserved all decisions for himself, and endeavoured to supervise all aspects of Russian public life personally. Yet it is precisely in his reign that there emerges a professional bureaucracy capable of rational autonomy and action — a phenomenon to which Professor Riasanovsky does not do justice.

Even more questionable is Riasanovsky's narrow conception of what constituted the educated public. While throughout most of the eighteenth century this public was so small as to be almost coterminous with its host of nobles, it was, in the nineteenth century, a much larger and more diverse group. It included, in addition to the nobles, a large number of professionals, technicians, academics, as well as writers, journalists and intellectual amateurs who could no longer be equated with the few dissident spokesmen with whose ideas the author is concerned exclusively. As a matter of fact, Riasanovsky suggests as much in his last chapter, where he gives useful information on the expansion of publishing, the rederivation of the literary culture, and the growth and variety of educational institutions.

This vastly enlarged new educated public did not part ways with the government; on the contrary, its members played a leading constructive role in the reform of the military who set the tone, tried to take matters into their own hands — most dramatically in the Decemberist uprisings of 1825. It is not altogether clear whether Professor Riasanovsky views the Decemberists as actors of the enlightenment consensus grown impatient with the government's dilatoriness and hesitations, or as the progenitors of Romantic rebellion.

Part 2 constitutes the lion's share of the book and focuses on the reign of Nicholas I (1825-1855). For the first time, Professor Riasanovsky draws heavily on his previously published monographs: Chapter 3, "Nicholas I and Official Nationality in Russia", and Chapter 4, "The Educated Public in the Reign of Nicholas I", are abstracts of his *Russia and the West: A Study of Romantic Ideology in the Teaching of the Slavicophiles* (1952), though it also contains a number of new observations. The final chapter, as mentioned earlier, records the quantitative changes in Russian cultural life and argues against the explanation of the parting of ways in terms of social changes and government repression.

In the last chapter Professor Riasanovsky also makes two interesting observations which, unfortunately, he does not develop fully. In the first place, he notes the changed image of Russia in Western Europe. After having been the much lauded, dutiful model pupil of the West in the eighteenth century, the "Europeanized" Russia of the nineteenth century was absolutely central long before the 1820s, the period when Professor Riasanovsky finally takes notice of them.

The reign of Alexander I is seen as a series of efforts, on the part of both government and educated public, at adjusting to new political and cultural circumstances by means of institutional reforms. Professor Riasanovsky follows traditional liberal historiography in seeing opportunities of liberalization and constitutional solutions in government innovations and half-baked reforms (e.g. Speransky's well-known plans). The efforts failed, and the most energetic and impatient sector of the educated public, primarily among the military, set the tone, tried to take matters into their own hands — most dramatically in the Decemberist uprisings of 1825. It is not altogether clear whether Professor Riasanovsky views the Decemberists as actors of the enlightenment consensus grown impatient with the government's dilatoriness and hesitations, or as the progenitors of Romantic rebellion.

ers, dramatists, and scholars whose activities were informed by rational enlightenment and, therefore, coincided with the government's purposes and interests. Riasanovsky omits, however, the equally significant religious, emotional and moral manifestations in Russian culture — a neglect that is the more regrettable since these manifestations help to explain the receptivity to Romanticism and the development of social consciousness at the end of the eighteenth century and the beginning of the nineteenth centuries. Nor does the author pay adequate attention to either the critical fervour of rational enlightenment or to the dramatic, occasionally scholarly or dilettante, this was certainly no longer the case at the end of the eighteenth and during the first half of the nineteenth centuries. By the time of the parting of the ways, which Riasanovsky dates in the 1840s, the educated public encompassed a large number of professionals, technicians, academics, as well as writers, journalists and intellectual amateurs who could no longer be equated with the few dissident spokesmen with whose ideas the author is concerned exclusively. As a matter of fact, Riasanovsky suggests as much in his last chapter, where he gives useful information on the expansion of publishing, the rederivation of the literary culture, and the growth and variety of educational institutions.

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## The breakdown of the system

By Harry Shukman

OLGA CRISP:  
Studies in the Russian Economy  
before 1914  
278pp. Macmillan, £10.

In these essays, most of which have been published earlier in learned journals, Olga Crisp aims "not to refute accepted views, but to induce some doubt by indicating discrepancies between the views of the past and the present". Dr Crisp does not reject the view that serf labour was a brake on economic modernization, and she accepts the contrast of the stagnating, serf-based Ural industries with the modernizing textile industries which used hired labour, but she further points out, in "disconfirmation", that the sugar-beet industry was an innovative one which was nevertheless based on serf labour. Similarly, on banking and its role in industrialization we find that, while "economic evolution was the product of banking", yet "the first spurts of industrialization and the investments connected with them before 1890, took place largely independently of the Russian banking system"; the explanation of this seeming paradox, she argues, lies in the fact that the state was connected instead by the state to foreign financial activity.

Drawing her scepticism from her detailed studies of aspects of serfdom, financial policy, foreign trade (mainly French) and domestic investment, and banking, Dr Crisp seeks to rescue Russian economic history from the grip of the political historians, who have found it ideologically and intellectually congenial to fit the Revolution into a fairly tidy picture. Tarakan liberated the serfs in order to modernize the country, the Revolution was an intervening event in a process not touched centrally by political or economic activity.

Banking is one of Dr Crisp's central interests, and in her essay on its role in industrialization she incorporates succinctly a catalogue of Russian defects which detract from the need to respect, or even to praise, the scientific discipline of economic history to the value judg-

ments of political history, though this need is not stated: "The high seasonal nature of agriculture and, resulting from it, the slow [sic] level of urbanization; legal disabilities affecting Jews, who slow down the pace of the most energetic promoters of credit institutions; the lack of adequate laws and judicial procedures for the enforcement of credit claims in the face of a very low level of commercial ethics; the backwardness of the mentality of the population; the tendency of the authorities to interpret any form of activity that implied compensation for risk-taking as usury — were among the causes for the failure of organized private banking to develop."

The inclination to political interpretation from economic data appears to be taken further when Dr Crisp discusses the position of artisanry before 1914. She rightly dismisses the contemporary analysis of the relation of factory enterprise to artisanry as heavily biased politically, but almost in the same breath states that her whole purpose in the discussion is "an attempt to search for possible lines of development along which the Russian economy and society could have developed had the holocaust of war and revolution not intervened". The implication of this approach is that the Revolution occurred on a plane that was not concerned with the economic life of the country (and to say the least, the Revolution was a process not touched centrally by political or economic activity).

While this makes *Studies in the Russian Economy* before 1914 empirically a work of economic history, students of the political and social history of Russia will find Dr Crisp's interpretations, as well as her information, enlightening and stimulating.

## Intensely inward

By David Norbrook

JUDITH H. ANDERSON:  
The Growth of a Personal Voice  
"Piers Plowman" and "The Faerie Queene"  
240pp. Yale University Press, £10.80.

Spenser's relation to his medieval predecessors has long seemed problematical: the *Pelican Guide to English Literature* went so far as to dislodge him to its medieval section, presenting *The Faerie Queene* as an effete courtly relic of an allegorical tradition that flourished in full vernacular vitality in *Piers Plowman*. In *The Growth of a Personal Voice* Judith Anderson explores the common ground between the poems, arguing that beneath its courtly exterior *The Faerie Queene* shares and internal-

fies Langland's deep inwardness. Both poems become more personal as they progress, and they each successfully suggest of the slow process by which the "allegorical" becomes "naturalized" into an authoritative inner self, a process that will ultimately undermine the allegorical medium. There is much theological commentary, showing how both Langland's *Piers* and Spenser's *Chaucer* stimulated introspection. Spenser's Arthur represents Christ less transparently than Langland's *Piers*, his shield marking a newly rigid barrier between divinity and humanity; the increasing enigmatic quality of the concrete in *The Faerie Queene* produces a heightened tension between history and myth.

The theme of the allegorical poets' self-consciousness is an interesting one, but the task of inquiry is oddly limited. Dr. Anderson emphasizes that she is not treating *Piers Plowman* as an influence on *The Faerie Queene* but as a "mask" or "heuristic device", which,

when "held close to" or "as it were, behind" Spenser's poem, "looks in large measure like a mirror, a central way like a word for it". Influence may be difficult to prove, but evidence that might make possible a reconstruction of, at least, a century's conventions of reading Langland on the lines of Alice Miskimins' *The Renaissance Chaucer*. Such a reconstruction would have to pay more attention to the play aspects of Langland's voice, which would provide a sophisticated mask of rugged simplicity, symbolizing both prophetic protest against the medieval order and a return to primitive purity. Spenser's archaisms, in this context, the book says remarkably little about Spenser's style, and in general "voices" and ideas are too easily abstracted from mediating forms and deductions. The "growth" might have appeared less smooth and continuous if the "word" had been finer.

Five previously published essays are here converted into eight chapters and placed within a distinctly comprehensive context. The

aim is to illumine *Paradise Lost* by examining it in the light of Renaissance critical theory — not "an inattentive guide", we are assured, yet "of potential, though limited, value".

Elsewhere, however, Professor Steadman appears to be unable to categorize in discussing "recognition", for instance, he concludes that scenes in *Paradise Lost* seem to confirm "Milton's deliberate exploitation of the technique as described by Aristotle and elaborated by his commentators". Confronted by such an authoritative judgment, the hapless reader begins to worry lest *Paradise Lost* was written primarily in order to confirm the tenets of Renaissance critical theory. Professor Steadman is fortunately alert to the peril. Repeatedly if rather too discreetly he points to Milton's enrichment of the basic norms of that "recognition", for instance, the "wilderness" as a metaphor for the "irony" — not itself a dimension which unduly exercised either Aristotle or his commentators. At the end of this slim volume, moreover, we are also provided with an epilogue whose title ("Epic as Paradigm: Epic Design and Divine Idea") permits, through juxtaposition, a comparison of the poem with the *Divine Comedy*. It is a reassuring reassurance, that *Paradise Lost* is not a "parody" of the *Divine Comedy*, and the rest were indeed transcended by Milton in a poem which is, when all is said, primarily a poem.

In their latest and thirteenth volume in the New Series of Essays and Studies, the English Association have broken new ground by applying the insights of other disciplines to literary criticism (*Essays and Studies 1977*, edited by W. Moebius, published by the Association of Modern Languages, 1977). Josef Hermann writes of the painter and literature, Mike Weaver of Edgar Allan Poe in relation to early avant-garde films; Christopher Luckett of the attitudes of several modern writers to Arnold Dolmetsch's revival of old music; and Nathan A. Scott on criticism and religion.









## ISLE OF WIGHT COUNTY COUNCIL

Department of Cultural Services  
Director L. J. Mitchell, B.A., F.L.A.  
County Library Service

### Schools/Children's Librarian

Carlislebrook High School

Salary £2,127-£3,282 plus £312 supplement  
Applicants must be Chartered Librarians, preferably with at least two years' relevant experience. Although part of the County Library establishment the successful applicant will work mainly in the school. However, during school holidays he or she will be expected to perform relevant duties specified by the Director, including Branch relief work.  
Application forms and further details from the Personnel Officer, County Hall, Newport, Isle of Wight. Closing date 15 July 1977.

## PRESTON POLYTECHNIC LIBRARY AND LEARNING RESOURCE SERVICE

Applications are invited for the post of

### Business Studies and Law Librarian

Burnham Lecturer II Scale Appointment £3,744-£5,985 (Inclusive of supplements).

Application forms and further particulars may be obtained from the Chief Administrative Officer (Staffing), Corporation Street, Preston PR1 2TQ. Completed applications to be returned by 22nd July, 1977.

## Oxford University Press

### Editor (Science and Mathematics)

An editor is needed to edit books already commissioned for educational markets in Africa and to see them through all stages of production. The books have a variety of subject matter, although mathematics and science at school level predominate. The person concerned should also be prepared to edit less specialized texts in the humanities.

Applicants should have a science degree and be able to write good English. Two to three years publishing experience or previous teaching experience at home or abroad would be an advantage. The job will be based in Oxford, and up to eight weeks overseas travel every year will be necessary. Salary £3,367 to £5,031 depending on experience.

Applications to I. R. Swanzy, Oxford  
University Press, Walton Street, Oxford  
OX2 6DP, by 21 July.

## NORTH YORKSHIRE COUNTY LIBRARY

Applications are invited for the following vacancy:

### LIBRARIAN

Scarborough team based at Whitby

Applicants should have completed Parts I and II of the Library Association examination or the Post-Graduate Degree course in Librarianship.

Salary on Librarian Scale, £2,127-£3,282 p.a. + £312 supplement, additional supplement the greater of £130.32, or 5 per cent of basic salary per annum. Starting point for Chartered Librarians £2,922 p.a.

Removal expenses and lodging allowance may be payable in approved cases.

Application forms and further particulars are available from The County Librarian, North Yorkshire County Library, 21 Grammar School Lane, Northallerton, North Yorks DL6 1DS, or telephone Northallerton 5361/Telex 58257.

Closing date: 22nd July, 1977.

## YR ACADEMI GYMREIG ENGLISH LANGUAGE SECTION

### The Novel in English in Wales

WEEKEND CONFERENCE

To be held at the College of Librarianship Wales, Aberystwyth

1-4 September, 1977

The programme arranged will cover aspects of the Welsh novel in English with particular reference to the work of two eminent Welsh novelists, Richard Hughes and Emyr Humphreys. The lecturers will include Raymond Williams, Roland Mathias, Peter Thomas, Ioan Williams and Richard Poole. Emyr Humphreys will take part in a discussion on his work.

For further details please write to:

Sue Harries, Secretary, Yr Academi Gymreig,  
9 Museum Place, Cardiff CF1 3NX.  
Tel.: 0222 394711

This conference is being held with the support of the Welsh Arts Council.

## University of London

### THE BRITISH INSTITUTE IN PARIS DIRECTOR

Applications are invited for the above post in succession to Professor F. B. Smith, C.B.E., F.R.S.E., who retired on 30 September, 1976. The Institute, housed in the British Cultural Centre in Paris, is a teaching institution with a special relationship with the British Council and the Chancellerie des Universités de Paris.

Candidates must have high academic qualifications and academic experience or achievements and experience in the cultural field. A knowledge of French is essential. A knowledge of the French educational background will be an advantage.

Salary £9,314 plus £1,000 pensionable overseas allowance. Use of furnished flat in Paris tent free.

Further details from the Academic Registrar (TLB), Senate House, Malet Street, London WC1E 7HU. Closing date 19 September, 1977.



## LIBRARIAN IN DEPARTMENT OF GEOGRAPHY

Applications are invited from graduates in Geography for the above post which will shortly fill vacant. A qualification in Librarianship would be an advantage.  
Salary scale: £3,030-£3,550.  
Applications before Friday, 22nd July 1977 to the  
Staff Secretary,  
Trinity College,  
Dublin 2,  
from whom further details may be obtained.

## TLS CLASSIFIED RATES

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## THE ENGLISH SPEAKING UNION REQUIRES WELL TRAINED Part-time Librarian

The job involves the provision of library services, an overseas book exchange scheme, and the selection and review of new books. Experience in libraries/publishing more important than formal qualifications. Apply, naming two referees, to the Librarian, E.S.U., 37 Charles Street, London W1X 8AB. Closing date 15th July 1977.

## CLASSIFIED ADVERTISEMENTS

### County Library Service

### Assistant Librarians

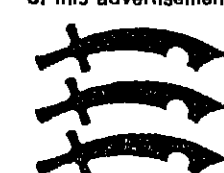
(1) Grade: AP4 (£3,366-£3,702) plus £312 Supplement plus Stage 2 Supplement

Applications are invited from Chartered Librarians for these vacancies at Basildon and Chelmsford. For Basildon, an outer fringe area allowance of £120 p.a. is payable. Some evening and Saturday work involved in both posts for which enhanced payments will be made.

(2) Grade: AP2/3 (£2,529-£3,282) plus £312 Supplement plus Stage 2 Supplement

Vacancies currently exist for qualified librarians at Basildon, Epping, Thurrock and Headquarters, the Headquarters post being in the Circulation Dept (Mobile Service). For the posts at Basildon and Thurrock an outer fringe area allowance of £120 p.a. is payable, and at Epping an inner fringe area allowance of £180 p.a. Some evening and Saturday work involved in all posts for which enhanced payments will be made.

Applications, which are invited from male and female candidates, to Mr B. Langton, County Librarian, County Library Headquarters, Goldway Gardens, Chelmsford, Essex. Closing date is two weeks from the appearance of this advertisement.



Essex County Council

## WEST SUSSEX COUNTY COUNCIL

### LIBRARY SERVICE

### Senior Assistant Librarian

A challenging opportunity for a qualified Librarian seeking experience in a small busy library.  
Salary within Scale £2,127-£3,282 plus salary supplement (£2,922 for Chartered Librarians).

### Youth Librarian

A challenging opportunity for a qualified Librarian seeking experience in all fields of library work but with special responsibilities for children's services.  
Salary within the range £2,127-£3,282 plus Salary Supplement (Minimum of £2,922 plus Salary Supplement for Chartered Librarians).

Application forms and further details from: Mrs. S. Tapley, Library Administration Centre, Tower Street, Chichester. Telephone Chichester 85100, Ext. 835.  
Closing Date: 22nd July, 1977.

### School Librarian

Beech Hill High School, Luton

Experienced Chartered Librarians required for this challenging post in an educational priority area. A pattern of dynamic and imaginative library service has already been established and the successful candidate will be responsible for the continued development of the service in an enlarged and refurbished library.

Salary for this post is in the Librarians Career Grade AP3-5, £2,922-£4,014 plus £312 annual salary supplement. Progression beyond £3,282 dependent upon responsibility and experience. (Phase II Pay Award). Further details and application forms available from Mrs. Wheeler, County Library Headquarters, Tel. Bedford 55187, ext. 39. Closing date: 18th July, 1977.

## CAMBRIDGE UNIVERSITY LIBRARY

### MAP DEPARTMENT Deputy Head of Department required

Previous library experience, preferably in a Map Department, essential, and appropriate qualifications in geography or cartography desirable. Salary on scale £2,952 to £3,377.

Apply to Librarian,  
Cambridge University Library, West Road,  
Cambridge CB3 9DR.

## 32 LEARNING RESOURCES COURSE

### OFFICER

£3,744-£5,985 p.a.  
An experienced Chartered Librarian is required to organise library, educational development and media services in support of the learning process. Part of the work will also include the servicing of the Civil Engineering and Building Department. Applications are particularly sought from those with a qualification or interest in the subject area.

Details and application forms from Personnel Officer, Brighton Polytechnic, Moulsecomb, Brighton BN2 4QT. Tel. Brighton 83255. Closing date 22nd July, 1977.

### LIBRARIANS

LINCOLN  
SCHOOL OF DISTANCE  
EDUCATION

LIBRARIAN required as soon as possible for classification and cataloguing. This is a temporary position (three months) in the new Lincoln School of Distance Education. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

### WALSALL METROPOLITAN BOROUGH LIBRARY AND MUSEUM

ARCHIVIST/LIBRARIAN  
A.P.4 (£3,366 to £3,702) plus £312 supplement per annum.  
Applicants should be qualified Archivists or Librarians with relevant experience in local history or museum work.  
This is a temporary vacancy until April 1978, but not extend beyond the date of the above.  
Further details from the Director, Central Library, Victoria Square, Walsall, West Midlands, B79 7JF. Closing date 22nd July, 1977.

### UNIVERSITY OF LONDON LIBRARY ASSISTANT

Junior Librarian Assistant  
The University of London Library is seeking a Junior Librarian Assistant to assist the Librarian in the processing of books and journals. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

### BRITISH LIBRARY OF POLITICAL AND ECONOMIC SCIENCE

LIBRARIAN  
Applications are invited for the post of Librarian in the Political and Economic Science Section. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

### UNIVERSITY OF NOTTINGHAM LIBRARY

LIBRARIAN  
Applications are invited for the post of Librarian in the University of Nottingham Library. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

### ENGLISH SPEAKING UNION

LIBRARIAN ASSISTANT  
Applications are invited for the post of Librarian Assistant in the English Speaking Union. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

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## NEWCASTLE UPON TYNE POLYTECHNIC

DEPARTMENT OF LIBRARIANSHIP  
RESEARCH ASSISTANT  
£2,127-£3,282 plus £312 supplement

Required to investigate Library User Education in Schools. Applicants should have a qualification in Librarianship or equivalent. The successful candidate will be responsible for the development of a small group of children's librarians. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## THE WELLCOME INSTITUTE FOR THE HISTORY OF MEDICINE

183 Euston Road,  
London NW1 2AH

APPLICANTS are invited for the post of Librarian in the History of Medicine. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## HEREFORD AND COURTNEY COUNCIL

LIBRARIAN  
Applications are invited for the post of Librarian in the Hereford and Courtney Council. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## CITY OF NEWCASTLE UPON TYNE

EDUCATION COMMITTEE  
LIBRARIAN  
Applications are invited for the post of Librarian in the City of Newcastle upon Tyne. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## INDUCTION LIBRARIAN

£2,000-£3,000 (including supplement)

Applications are invited for the post of Induction Librarian. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,000-£3,000 (including supplement). Closing date 22nd July, 1977.

## BRITISH LIBRARY OF POLITICAL AND ECONOMIC SCIENCE

LIBRARIAN  
Applications are invited for the post of Librarian in the British Library of Political and Economic Science. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## UNIVERSITY OF LONDON LIBRARY ASSISTANT

Junior Librarian Assistant  
The University of London Library is seeking a Junior Librarian Assistant to assist the Librarian in the processing of books and journals. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## THE BRITISH COUNCIL

LIBRARIAN  
Applications are invited for the post of Librarian in the British Council. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## CHIEF MEDICAL LIBRARIAN

Applications are invited for the post of Chief Medical Librarian. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## CHIEF MEDICAL LIBRARIAN

Applications are invited for the post of Chief Medical Librarian. The successful candidate will be responsible for the classification and cataloguing of the library's holdings. Salary £2,127-£3,282 plus £312 supplement. Closing date 22nd July, 1977.

## LONDON BOROUGH OF HAMMERSMITH

DEPUTY LIBRARIAN—AP5  
College Library

Salary £3,030 to £3,550 per annum inclusive  
This is a large area, college, organized in seven academic departments, offering courses similar to the field of Engineering and Design. The full-time equivalent teaching staff establishment is 2-3, and there are over 2,700 students attending full-time day and evening courses. Applicants should be Chartered Librarians.  
The College is situated between Dollis Hill and Western Stations on the Hammersmith Line, Hammersmith branch, and is within five minutes' walk of either.  
Generous relocation expenses available.  
Further details and application forms from the Administration Manager, Room 701, Hammersmith, Hammersmith Road, London W6 7LW. Telephone 01-894 0200. Closing date 22nd July, 1977.

## LONDON BOROUGH OF BRENT

DEPUTY LIBRARIAN—AP5  
College Library

Salary £3,030 to £3,550 per annum inclusive  
This is a large area, college, organized in seven academic departments, offering courses similar to the field of Engineering and Design. The full-time equivalent teaching staff establishment is 2-3, and there are over 2,700 students attending full-time day and evening courses. Applicants should be Chartered Librarians.  
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